

AN ANALYSIS OF BEGINNING TO
INTERMEDIATE PERCUSSION METHODS
USED IN SELECTED PUBLIC SCHOOLS AND
THEIR RELATIONSHIP TO THE PERFORMANCE
REQUIREMENTS OF STATE APPROVED BAND LITERATURE

By

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A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

1998

ACKNOWLEDGMENTS

The completion of a dissertation is merely the last project in a sequence of events leading to a doctorate degree. An endeavor of this magnitude would not have been possible without the support and sacrifice of my family and friends. As such, I would like to take this opportunity to acknowledge the people who have guided me through this long, sometimes arduous, and ultimately rewarding process.

First and foremost, I wish to thank my mother for her unwavering belief in me. She provided moral and emotional support through the entire process and always understood how much the pursuit of a doctorate in music education meant to me. Her understanding and deep compassion are priceless gifts.

My wife, Jan, along with my daughter, Katie, who had to spend a lot of time growing up while I was pursuing my dream, deserve a very special place in my acknowledgments. They had to sacrifice the most of all those who helped me reach my goal, and were also the inspiration that allowed me to handle the difficult times along the way.

I wish to extend my warmest thanks to Dr. Charles Hoffer, my committee chair. He guided me through the whole process and had a more profound influence on me as a person and a student than he will ever know. Although he taught me many things about music and education, the most important things I learned during the pursuit of this degree had nothing to do with music, and for this he has earned my deepest gratitude. I consider him a friend as well as a mentor.

Another major influence during my time at the University of Florida was Dr. David Kushner. His impeccably high academic standards and attention to detail, along with his grasp of the importance of events within the larger scheme of things, provided the impetus

for me to become a more discerning scholar. His genuine warmth and humor were also greatly appreciated.

I also wish to acknowledge Dr. Phyllis Dorman, Dr. James Sain, and Dr. Art Newman. They were all thoroughly professional and personable, and had an enormously positive influence on my educational and musical growth. In addition, I wish to thank my two closest friends in Gainesville, Vikki Truesdail and Paul Barrett, who helped me through some very difficult times and asked nothing in return save friendship. I am indeed fortunate to have two such caring and compassionate friends.

My last acknowledgments are perhaps the most important ones. They go to my grandmother and the memory of my grandfather. Along with my mother and my brother, Jon, they taught me the essential importance of hard work, dedication, and finishing a project, regardless of the obstacles. Their influence is something I will always carry with me. This dissertation is dedicated to their spirit, compassion, and simple human dignity.

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August 1998

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The purpose of this study is to examine the relationship between beginning to intermediate percussion books from contemporary band methods and the performance requirements of levels III-VI band literature typically programmed by high school ensembles in concert, contest, and festival situations.

Contemporary band composers have written with increasing frequency and fluency for percussion instruments. In turn, this has lead to a demand for more comprehensively trained student percussionists. For this reason, there is a need for an examination of whether the skills student percussionists are taught in elementary and middle school percussion classes are what they actually need to know in order to successfully perform levels III-VI band literature.

A major issue involving contemporary band directors and instrumental music teachers in the area of percussion instruction is specialization. This is a situation in which

a student learns to perform on a particular percussion instrument, such as snare drum, and remains on that instrument throughout his or her public school performing career. This study examines the extent to which specialization influences the content of percussion method books as well as the performance requirements of levels III-VI band literature.

The sample of percussion books from band methods was taken from the results of a survey of 150 middle school band directors in three separate geographic locations in the United States, 50 each in Florida, Illinois, and Massachusetts.

Schools for the survey were randomly selected from the web-site of the American School Directory. Method books were examined for presentation of skills, concepts, and instruments. The reason for this was to provide a basis for examination of the efficacy of the method books in preparing elementary and middle school percussionists to successfully perform typical high school band music literature.

Content analyses were performed on the four method book series most frequently cited in the survey as being in current use in middle school instrumental music programs. These method book series were examined for sequence of skills, concepts, and instruments presented in their texts, as well as their musical and educational scope.

In order to examine the extent of the relationship between elementary to intermediate percussion method books and performance practices, 100 intermediate to advanced band works were analyzed for number of percussion players and instruments required, as well as percussion technique requirements. Works were randomly selected from the approved concert band literature list of the New York State School Association.

The final portion of the study is devoted to a discussion of conclusions from the survey and content analyses of method book series and band literature. In addition, recommendations are made for improving the musical and educational content of percussion method books, as well as facilitating the training of future music educators in undergraduate percussion skills classes.

CHAPTER 1 OVERVIEW

Percussion instruments have been a part of musical culture since the dawn of civilization. From prehistoric log drums to contemporary electronic drum-machines, there has been significant interest in the performance and educational areas of this particular family.

In the immediate aftermath of World War II, the trend in public schools was to program music for concerts featuring works of contemporary band composers in addition to standard marches and transcriptions of orchestral works. These composers were trained in the 20th century style of composition, which involved inclusion of the percussion section as part of the main fabric of the music.¹ This was a dramatic departure from percussion's traditional role of accompanist to the band.

During the second half of the 20th century, often referred to as the "golden age of percussion," band and orchestra composers have written with increasing frequency and fluency for percussion, exploring their musical and color potential.²

In the 1980s, percussion entered the arena of technology with the development of electronic percussion instruments. Today, using MIDI (musical instrument digital interface) and other advanced capabilities, percussionists and composers have at their disposal an almost infinite range of sounds and timbres.³

¹ Harold F. Abeles, Charles R. Hoffer, and Robert H. Klotman. *Foundations of Music Education* (Second Edition). Schirmer Books, New York, 1973. page 284.

² Gary Cook. *Teaching Percussion*. Schirmer Books, New York, 1988. page 9.

The practical implications of this philosophy of composition with regard to percussion performance requirements are twofold. 1.) The number of percussion instruments employed in contemporary band literature has been expanded to include ethnic and world percussion instruments such as marimbas and Latin percussion. 2.) Percussion parts contained in contemporary literature have become more sophisticated and demanding.⁴

Need for Comprehensive Percussion Instruction

Along with this increased emphasis upon percussion writing has come a demand for comprehensively trained percussionists, musicians who can perform competently on a vast array of instruments: pitched and non-pitched, melodic and rhythmic.⁵

Contemporary percussionists must develop diverse skills in order to meet the performance demands of modern band literature. It is a difficult dilemma for the contemporary band director: whether to program a piece containing a crucial mallet part that none of the percussionists can play, or use a musician from another section to perform the part.⁶

With the implementation of the National Standards for music education, there has been a widespread use of percussion instruments for classroom instruction. The

³ Steve Wilkes. "Welcome to Planet Electronic Drum." *Percussive Notes*, 35: 57-8 n6 1997.

⁴ Ibid.

⁵ Cook, page 3.

⁶ Donald Gilbert. "Changing Concepts in Percussion." *The Instrumentalist*, 23: 64-5 n10 1969.

Orff-Schulwerk method, among others features percussion instruments as the basis of musical instruction. Percussion education is appropriate for standard number 2, regarding the student's ability to play alone and with others, a wide variety of instruments.⁷

This quandary facing modern percussionists and music educators is recognized by Richard Colwell and Thomas Goolsby (1992) in *The Teaching of Instrumental Music*. Their summary of the problem is found in the following quote:

In spite of their ancient age, the percussion instruments have not been quite respectable until recently. They have had no literature of their own, no good texts or method books, and no systematic approach for learning the necessary techniques.⁸

The perception of percussionists as musicians is diametrically opposed to their traditional reputation as mere time-keepers, which has primeval roots. The perception of the role duality of percussionists also provides an equitable starting point for the examination of contemporary percussion education.⁹

Robert Buggert (1956) mentions his belief that instruction for percussion instruments is by its nature different than instruction for woodwind and brass instruments. He attributes this to brass and woodwind players receiving instruction in

⁷ *National Standards for the Arts (Music)*. Music Educators National Conference Reston, VA, 1996.

⁸ Richard Colwell and Thomas Goolsby. *The Teaching of Instrumental Music*. (Second Edition). Prentice-Hall, Englewood Cliffs, NJ, 1992. page 323.

⁹ Cook, page 3.

areas such as scales, clefs, and phrasing, which are typically not included in percussion instruction.

At the same time, however, Buggert maintains that percussionists should also learn "musical reading." This indicates a pattern of the duality with which percussionists have been historically viewed.¹⁰

Kenneth Mueller (1972), in a discussion concerning college freshmen percussionists, states that it is "almost impossible to find a high school percussion student capable of playing all of the percussion instruments." He further emphasizes that his statistics revealed that 25 percent of incoming college freshmen percussion students could not adequately play the snare drum, 75 percent could not perform competently on timpani, and that 94 percent of all freshmen percussion students lacked minimal skills on mallet percussion instruments.¹¹

Mueller's observations support Colwell's position that public school students have historically not received adequate and appropriate instruction on all percussion instruments. His observation that there is an apparent lack of both comprehensive percussion instruction and a suitable curriculum for public school percussionists provides a starting point for the investigation of what percussionists are being taught percussion curriculum and percussion performance requirements of typical concert band literature.

¹⁰ Robert Buggert. "The Beginning Drummer." *The Instrumentalist*, 11: 67-8 n3 1956.

¹¹ Kenneth A. Mueller. *Teaching Total Percussion*. Parker Publishing Company, Inc., West Nyack, NJ, 1972. pages 19-20.

Purpose of Study

The purpose of the study is to gather information related to the following fundamental question regarding the teaching of percussion: Are the concepts and techniques taught to beginning and intermediate percussion students consistent with what they actually need to know in order to successfully perform music typically performed in high school band concert situations?

In essence, the study is a search for information with which to analyze the usefulness of beginning-to-intermediate percussion curricula (elementary through middle school) for the percussion performance needs associated with contemporary high school (Grades III through VI) band literature.

This study is intended to the degree to which what is being taught to student percussionists in the classroom of public school band programs prepares percussionists for the actual performance requirements of representative concert, festival, as well as solo/ensemble music. Thus, several crucial topics impacting contemporary public school percussion instruction are covered:

1. specialization
2. beginning percussion instruction
3. implementation of mallet instruments into public school percussion curriculum
4. matched-grip versus traditional grip
5. implementation of comprehensive curriculum for public school percussionists
6. training of undergraduate non-percussionist music majors in percussion skills class

Research Questions

In order to examine the relationship between percussion method utilized in the instruction of public school percussionists and the performance requirements of high school band literature, this study will address three core research questions.

1. To what extent do the skills and concepts taught in the beginning and intermediate band methods books contribute to the skills required for the performance of band music of Grades IV-VI difficulty?

A determination of this raises two additional research questions:

2. What is the content of the beginning and intermediate band methods books in terms of percussion instruments?

3. What are the skills needed for successfully performing the percussion parts in band music of grades IV-VI difficulty?

Procedures

Percussion books (I-III) from selected beginning/intermediate band methods were investigated for their content, scope, and educational philosophy, and their practical application to percussion performance requirements of state band literature.

Examples of percussion methods to be examined in this study include the following: Feldstein/O'Reilly's *Yamaha Band Student: A Combined Percussion Book*, Pearson's *Standard of Excellence: Comprehensive Band Method*, O'Reilly/Williams' *Accent on Achievement*, and Rhodes *Essential Elements*.

Levels III-VI band music listed in state-approved band literature lists published by groups like the Florida Bandmasters Association was examined for percussion performance requirements. The works were analyzed for instrumentation needs, rhythmic, rudiments, technical, harmonic, and melodic aspects.

The results of the examination of band literature were then compared with the curricula presented in the method books. This comparison is an essential part of determining the degree to which early classroom instruction provides the essential preparation for students to meet the performance requirements of moderate to difficult band literature typically performed at the high school level.

It was also necessary to investigate whether elementary and intermediate percussion curricula provide the foundation for students to be able to achieve a level of performance suitable for the performance of high school band literature.

In order to accomplish this, a survey of percussion books used in selected middle school band programs was implemented to determine what method books are currently being used for beginning and intermediate percussion instruction.

Content analyses were performed on the percussion books of the selected band methods. The categories examined included the amount of time devoted to each of the four basic performance areas: snare drum, timpani, mallet percussion, and accessory percussion. The sequence, practicality, and clarity of the material was also examined, as were special pages devoted to a particular skill or instrument.

The final portion of the study is devoted to a discussion of suggestions for improving the content of elementary to intermediate percussion method books.

Assumptions for the Study

1. While some probability exists that a small number of high school band directors do use percussion method books for instruction, the assumption was made that the percentage was negligible. This fact is supported by Andrew Preston (1975), whose results indicate that the most prevalent shortcoming with regard to percussion instruction

in public schools is the narrow and restricted scope of instruction provided for beginning and intermediate-level percussionists.¹²

2. The majority of beginning to intermediate public school percussionists are taught in group settings using the percussion book from a standard band method book.

3. The percussionists who are taught from these group method books eventually become members of large school ensembles such as band or orchestra.

4. Public school band directors follow the curriculum presented in the percussion books of band methods.

5. Students have access to percussion instruments required for performance. That is, students cannot reasonably be expected to be able to perform on an instrument rarely found outside of school (e.g. xylophone) unless they have access to the instrument.

6. Students have regularly scheduled full ensemble (e.g. band, orchestra) rehearsals and lesson times during school hours.

7. The majority of public school percussionists do not take private lessons.

8. Grades I-II band literature is designed primarily for beginning bands and as such presents few technical or percussion performance problems.

9. The majority of public school band directors are not percussionists.

Delimitations

1. Method books selected for this study will be restricted to the contemporary standard band methods commonly used in public school instrumental music instruction.

¹² Andrew Conrath Preston. *The Development and Evaluation of Selected Instructional Materials for Teaching Percussion Instruments in the Beginning Band Class*. Ed.D. Dissertation: Music. University of North Carolina at Greensboro. 1975. pages 4-5.

The first three levels of these method books were explored, with particular attention given to content, scope, and sequence.

2. Band literature works were limited to difficulty levels III-VI of state contest lists in order to provide a representative sample of the more complex concert works currently being programmed at festivals, concerts, and recitals. Levels I-II band works contain limited performance problems for percussionists.

3. The study was restricted to the examination of band literature that is typically performed by concert band and wind ensembles. Consequently, jazz band and marching band literature were not included because of the specialized nature of the music.

The reason for selection of method books at these levels for analysis, which represent curriculum offerings for elementary through middle school, was that the vast majority of high school band directors do not instruct percussionists from percussion method books because they simply do not have time in their daily schedules to do so.

Furthermore, nearly all band methods end after level three in the sequence. In other words, band methods are typically not written for high school instruction. Thus, for all practical purposes, the training of percussionists ceases at the end of middle school. A further consideration is the fact that most public school band directors are not percussionists and thus are unable to provide advanced instruction for percussionists.

In addition, public school administrators are often reluctant either to hire a percussion specialist or expand a high school band director's teaching responsibilities to include percussion lessons either before/after school hours or within their daily schedules. Administrators typically face tight budgets and therefore have a fixed amount of funds available for instrumental music. Thus the reasons for the limited time devoted

to percussion instruction at the high school level are financial considerations rather than philosophical.

Definitions

Non-pitched instruments are percussion instruments that are incapable of playing melodic or harmonic parts. These instruments include snare drum, bass drum cymbals, wood-block, triangle, and gongs.

Pitched instruments are instruments that traditionally play melodic and/or harmonic lines such as bells, xylophone, marimba, and vibraphone.

Standard band literature refers to works on state-approved band lists such as the Florida Bandmasters Association, Massachusetts Music Educators Association, and the Illinois High School Association.

Rudiments are the combinations of rhythmic patterns found in the Percussive Arts Society's Standard Drum Sheet of 40 Rudiments-single-stroke roll, flam, paradiddle, double-stroke roll, flam-taps, etc.¹³

Group band books refer to the books commonly used in public school percussion instruction (e.g. Ployhar's *Band Today*).

Group instruction refers to classes involving two or more band students, one of whom is a percussionist, within scheduled school hours.

Private instruction is individual instruction of a student percussionist by a percussion specialist that takes place outside of school band rehearsal hours.

¹³ Percussive Arts Society, *P.A.S. International Drum Rudiments*. Ludwig Industries, Inc., Elkhart, IN, 1990.

Starter kit refers to a collection of instruments and texts used by beginning percussionists-snare drum, drum pad, and method book.

Accessory percussion refers to percussion instruments that cannot be easily grouped in the other main categories such as gong, suspended cymbal, woodblock, and triangle.¹⁴

Specialization means the student percussionist plays only one instrument and does not receive instruction or experience on other percussion instruments.

Percussion ensemble is three or more percussionists playing literature specifically composed for such an ensemble.

Matched grip is the method of holding sticks or mallets in which both hands are the same. This grip may be employed with any percussion instrument requiring sticks, mallets, or brushes.

Traditional grip is the method of holding snare drum sticks in which the left and right hands are not the same: i.e. the right hand is the same as matched grip but the left hand is different. This grip is used only on snare drum and drum set.

Transfer is the ability of a grip for snare drum to be used on other percussion instruments.

Matrix is a method for comparing and contrasting similar sections of method books such as the snare drum units of three percussion method books.

¹⁴ Larry Dale Reeder. *An Analysis and Comparison of Select Teaching Methods for the University Percussion Methods Class*. Thesis (D.A.). University of Mississippi, Oxford, Mississippi. 1994. page 9.

CHAPTER 2 SURVEY OF RELATED LITERATURE

Introduction

Published research will be discussed by topic as it relates to the current study rather than an examination of each dissertation as a whole. The purpose of this section is to identify and describe several of the significant issues, mentioned previously in Chapter 1, surrounding contemporary public school percussion instruction:

- specialization
- percussion ensembles in public schools
- comprehensive percussion curriculum
- need for mallet instruction
- heterogeneous versus homogenous instruction
- matched grip versus traditional grip
- training of undergraduate, non-percussionist music majors

Current Status of Percussion Instruction

Robert Breithaupt (1991) notes that a crucial part of the problem surrounding public school percussion education is that until recently, there have been relatively few resources available to music educators in the area of comprehensive percussion instruction: textbooks, method books, and literature for percussionists. As a result, most public school percussionists lack the necessary musical skills, due largely to the absence of

melodic lines to play or harmonic parts that fit into what the rest of the band is playing.¹

According to Colwell, a portion of the problem endemic to contemporary percussion instruction is that of specialization. In many public school band situations, snare drummers play only snare drum, with perhaps one student assigned to timpani, and another to bells. Colwell also notes that these students often remain on the same instrument for every selection during rehearsal and performance. He states that this format frequently leads to apathy and lack of motivation on the part of percussionists.²

Kenneth Mueller (1972) mentions the complexity of contemporary band music and its demands upon the percussionist. He states that if students have not been taught in a comprehensive manner, there is the risk that at some point the percussion section will be unable to play their parts. Mueller attributes this to the problem of "specialization": each player is able to play only one instrument, timpani for example, or snare drum, resulting in a limited experience for percussion students.

He notes that percussionists must be consciously aware of the instruments around them, something they may be unable to accomplish without training in a comprehensive percussion curriculum. Mueller also observes that percussionists who are not trained in a comprehensive percussion program often lack a musical approach to performance.³

¹ Robert B. Breithaupt. *The Complete Percussionist: A Guidebook for the Music Educator*. C.L. Barnhouse Co., Oskaloosa, IA, 1991.

² Colwell, page 471.

³ Kenneth A. Mueller. *Teaching Total Percussion*. Parker Publishing Company, Inc., West Nyack, NJ, 1972. pages 19-20.

Charles Spohn and John Tatgenhorst (1971) mention the necessity of instrumental music instructors providing a suitable melodic experience for beginning percussionists. They maintain that playing only the rhythmic parts of snare drum or other non-melodic percussion instrument will not provide the same type of complete and meaningful musical experience for the beginning percussionist as would be the case for one who learns from a melodic percussion instrument such as bells or xylophone.⁴

John Stede (1984) discusses the issue of specialization in a survey of selected college percussion programs in the United States. The survey reports that a majority of university percussion programs place greater emphasis on one aspect of percussion education (e.g. jazz, ethnic, marching) opposed to using either of the more traditional instructional models: (e.g conservatory [performance] or music education).⁵

Gary Cook (1988) examines specialization in his discussion on the selection process regarding beginning percussion students. He states that it is desirable for these students to have a piano background. He observes that having such a background facilitates the reading of clefs, scales, and melodic lines.

Cook further suggests that the beginning percussion kit include a set of bells in addition to snare drum. He maintains that these instruments should be taught concurrently, as part of a comprehensive percussion curriculum.⁶

⁴ Charles Spohn and John J. Tatgenhorst. *The Percussion: Performance and Instructional Techniques* (Second Edition). Allyn and Bacon, Inc., Boston, 1971.

⁵ John Stede. "Percussion in Higher Education: A Perspective On Its Present and Future." *Percussive Notes*, 26: 7-9 n2 1988. pages 8-9.

⁶ Cook, page 7.

Harry Bartlett and Ronald Holloway (1973) address specialization with their suggestion that comprehensive percussion instruction should be included in the curriculum for second year students. They state that including instruction on mallet percussion instruments in addition to snare drum, bass drum, and timpani allows percussionists to be more involved with the full band. They further state that this format contributes to "fostering a feeling of pride on the part of the student, leading to increased musical growth and sensitivity."⁷

Joseph Casimino (1985) notes that college freshmen who specialized on one instrument in high school and desiring to major in music would be at a disadvantage: "without knowledge of tympani and mallet percussion instruments he would be very limited as a percussionist."⁸

Robert Breithaupt (1991) believes that beginning percussionists should have the opportunity to play various percussion instruments in order to provide a complete musical experience. He states that the trading of parts, including mallet/keyboard percussion, helps solve the problems inherent in specialization.⁹

Douglas Overmier (1990) states that playing band literature involving large amounts of percussion instruments allows percussionists to feel that they are an integral part of the overall ensemble. He cites the necessity of including the percussion section in the daily warm-up routine of the band, and the switching of instruments. He also notes

⁷ Bartlett and Holloway, Preface: viii.

⁸ Casimino, page 42.

⁹ Breithaupt, page 3.

that "playing in a percussion ensemble is a good way for students to develop musicianship and a feel for percussion performance."¹⁰

James Lambert (1995) states that the percussion section is often neglected in band warm-ups. He advocates that all band warm-ups include the entire percussion section. He further states that snare drum exercises should be coordinated with timpani, mallet instruments and accessory percussion in daily warm-ups.¹¹

Bruce Dalby (1994) discusses the problem of maintaining beginning percussion students' interest following the excitement of the first-year band experience. He states that percussionists should be included in all whole band warm-ups. Dalby also notes that this can be accomplished only if percussionists are introduced to timpani and mallet percussion from the beginning of instruction.¹²

Percussion Ensembles in Public Schools

Joseph Casimino (1985) cites Gordon Peters' study concerning the desirability of incorporating percussion ensemble in public school percussion curriculum as a vehicle for musical development of public school percussion students. He notes Peters' suggestion that the percussion ensemble provides many opportunities for musical growth, chief among which is the "focus on the melodic and harmonic aspects to compensate for many students receiving only rhythmic training on snare drum."¹³

¹⁰ Douglas Overmier. "Training Student Percussionists." *The Instrumentalist*, 45: 46-53 n3 1990.

¹¹ Lambert, page 176.

¹² Bruce Dalby. "Challenging Percussionists." *The Instrumentalist*, 49: 56-60 n2 1994.

¹³ Casimino, pages 60-61.

Donald Gilbert (1969) maintains that the percussion ensembles should be an integral part of beginning public school percussion curriculum. He notes that percussion ensembles give students more meaningful and significant musical experiences, leading to more musically complete percussionists. He crystallizes his philosophy of percussion education in public schools with the following statement:

At his very first percussion lesson the young student should...have an opportunity to experience the sound and feel not only of the snare drum, but also the bass drum, cymbals, and bells. Within his first few lessons, he should have the opportunity to perform on most of the percussion instruments.¹⁴

Gilbert also maintains that it is the responsibility of public school band directors to provide comprehensive percussion instruction even if it entails "changing our (music educators) concept of the elementary percussion class...with this type of beginning instruction, perhaps we can at last begin to educate versatile percussionists instead of one-instrument drummers."¹⁵

Anna Watkins (1982) suggests that appropriate music for percussion ensemble, in conjunction with rehearsals designed to develop musical sensitivity, allows the musicians in the percussion section to attain a high level of ensemble playing. She notes that the ability to play as a unit enables percussionists to perform with a greater sense of musical awareness in any area of performance: band, orchestra, or chamber music.

¹⁴ Donald Gilbert. *Changing Concepts in Percussion: Percussion Anthology*. The Instrumentalist Company of Illinois, Chicago, IL, 1969. page 356.

¹⁵ Gilbert, page 65.

Watkins further maintains that this happens as a result of percussionists playing music requiring knowledge of the fundamental areas of percussion.¹⁶

Murray Houlliff (1977) states that mallet percussion instruments should be included in percussion curriculum from elementary through senior high school. He argues that this contributes to extensive growth in musicianship among public school percussionists.¹⁷

Fred Wickstrom (1983) advocates the incorporation of a complete percussion curriculum at all levels of education. Wickstrom states that instruction in each major category of percussion: snare drum, timpani, and mallet/keyboard instruments, should be included in the training of public school percussionists.¹⁸

Jeffrey Dire (1977) notes that beginning percussionists very first lessons are crucial to their development as complete musicians. He suggests beginning that percussionists study a variety of instruments in addition to snare drum (e.g. timpani and mallet percussion). According to Dire, this comprehensive approach to teaching beginning percussionists allows public school percussionists to become familiar with a breadth of instruments and performance requirements, thus enabling them to become more complete, knowledgeable, and versatile musicians.¹⁹

¹⁶ Anna Watkins. "The High School Percussion Ensemble." *The Instrumentalist*, 36: 90-2 n9 1982.

¹⁷ Houlliff in Casimino, page 66.

¹⁸ Fred A. Wickstrom, Jr. "A Curriculum for College Bound Percussionists." *Percussive Notes*, 21: 54 n5 1983.

¹⁹ Jeffrey M. Dire. "A Beginning Percussion Curriculum Based on Comprehensive Musicianship." *The Instrumentalist*, 32: 74-6 n2 1977.

Steve Rehbein (1996) cites a recurring problem among incoming university freshmen and first year percussion students as lack of versatility. He observes that these students often possess a working knowledge of only one instrument, usually snare drum. Rehbein attributes this lack of adaptability to students' public school percussion training, in which specialization is the norm.²⁰

Comprehensive Percussion Curriculum

Dave Black (1996) notes that percussionists are often ignored by band directors "except to correct major errors." He mentions the fact that percussionists are often not given the same kind of specific instructions regarding dynamics, phrasing, and overall musical expression as woodwind and brass players.²¹

Bruce Dalby (1974) provides insight into the cause of this lack of overall musical skill on the part of percussionists. He notes that many band directors are unsure how to have percussionists participate in warm-ups. He also maintains that in rehearsal, it is often the case that wind players learn new notes and scales, while percussionists are left to accompany the band with quarter and eighth-note patterns.²²

Dalby's view that potential instrumental music educators lack fundamental training in percussion is supported by Breithaupt (1991) and Albin (1979), who both cite a crucial

²⁰ Steve Rehbein. "Versatility and Specialization: The Anthem of the Contemporary Percussionist." *Percussive Notes*, 34: 47 n6 1966.

²¹ Dave Black. "Of Musicians and Percussionists." *The Instrumentalist*, 51: 17-22 n2 1996.

²² Bruce Dalby. "Challenging Percussionists." *The Instrumentalist*, 4: 56-8 n2 1994.

need for both improved teacher training in percussion and implementation of a more comprehensive percussion curriculum in public schools.²³

Lance Haas (1984) reports a need for comprehensive musical training for beginning percussionists. He states that a majority of public school band directors consider their programs hampered by a lack of overall musicianship among members of the percussion section. Haas goes on to state that this lack of musicianship is due to the fact that most snare drum literature for junior high and high school students contains a series of rhythmic patterns and little else. He strongly suggests that a lack of comprehensive training, including mallet instruments, is the cause of this limited ability of many percussionists to successfully interpret contemporary band music.²⁴

Gary Cook (1988) cites a need for comprehensively trained public school percussionists using a thorough musical approach including the melodic, harmonic, structural, and rhythmic elements of music in conjunction with the technical aspects of pitched and non-pitched instruments.

Cook goes on to state that this kind of comprehensive percussion curriculum, if implemented properly from the beginning of instruction, will eventually lead to an increased musical sensitivity, interpretation skills, and overall musicianship among public school percussionists.²⁵

²³ Ibid.

²⁴ Lance Haas. "Even Percussionists Can Be Musicians." *The Instrumentalist*, 39: 99-101 n2 1984. pages 2-3.

²⁵ Cook, pages 9-10.

Linda Pimentel (1987), another advocate of comprehensive percussion training, mentions gaps in instruction, particularly of keyboard instruments, in the training of public school percussionists. She suggests that percussion students be required to play a mallet/keyboard instrument for half of each band rehearsal in each of the first three or four years of band participation.²⁶ She further states that students do not have to study all areas of percussion all the time. However, it is Pimentel's contention that beginning percussionists need to have a sense of familiarity in each of the main areas: snare drum, timpani, mallet, and accessory percussion.

Pimentel also observes that reading skills are essential to percussion education. Her contention is that a majority of percussionists learn to read only rhythms. She states that it is most noticeable in keyboard performance, with the biggest hindrance to development in these areas the inability of percussion students to read clefs.²⁷

Garwood Whaley (1988) mentions the focus of technical development over musical development as a continuing issue in percussion education. He attributes this to the fact that technical skills are easier to measure than overall musicianship skills, such as phrasing and style interpretation. Whaley contends that overall musicianship skills are particularly difficult to measure in contest situations, where performances by public school percussionists consist primarily of rudimental snare drum solos requiring little in the way of dynamic shadings, phrase shaping, or style interpretation.²⁸

²⁶ Linda Pimentel. "Recommendations for the Reorganization of Percussion Instruction." *Percussive Notes*, 25: 23-6 n2 1987.

²⁷ Ibid.

²⁸ Garwood Whaley. "Percussion Education: Whose Responsibility?" *Percussive Notes*, 26: 7 n2 1988.

Need for Mallet Percussion Instruction

Mario Gaetano (1980) emphasizes the need to instruct beginning percussionists in all areas of performance. He states that students should become familiar with mallet percussion instruments so that they may progress at the same rate as wind and brass players in the area of key signatures and scales.

Gaetano also mentions the necessity of bandrooms containing at minimum a xylophone, tubular chimes, and orchestra bells in order for the percussionists to be able to perform the eclectic instrumentation required in the majority of contemporary band literature.²⁹

Jeffrey Dire (1977) advocates the training of beginning percussionists on mallet percussion instruments and accessory percussion in addition to snare drum. He notes that while it is not realistic to expect all students to become proficient on all percussion instruments, "every attempt should be made to make mallet percussion the student's most proficient area."³⁰

Douglas Overmier (1990) observes that the majority of band methods include adequate percussion books. He states that these books contain sufficient and useful exercises for beginning mallet instruction and should be incorporated into the overall band curriculum. His main contention is that most public school band directors are reluctant to use these resources because of unfamiliarity with percussion.

²⁹ Mario A. Gaetano. "Teaching Mallet Instruments to Beginners." *The Instrumentalist*, 34: 30-1 n10 1980.

³⁰ Jeffrey M. Dire. "A Beginning Percussion Curriculum Based On Comprehensive Musicianship." *The Instrumentalist*, 32: 74-9 n2 1977.

Overmier also advocates switching instruments among the members of the percussion section in order to provide a more complete and comprehensive musical experience. He states that switching instruments helps to alleviate some of the boredom extant in contemporary percussion sections and also benefits the band as a whole by involving all band members in rehearsals.³¹

John Papastefan (1989) also advocates the inclusion of mallet instruments in public school percussion instruction. He notes that students who receive early training on mallet percussion are more likely to exhibit more musical sensitivity and growth than those who do not.³²

Gordon Peters (1966) maintains that percussionists who play keyboard instruments are better equipped to have successful musical experiences at any level the encounter: amateur, collegiate or professional. He mentions that requiring percussionists to learn mallet/keyboard instruments from the onset of instruction can lead to a more enthusiastic and musically involved percussion section.³³

Peters also states that percussionists must be given music requiring note reading skills to play, and not merely rhythms, further noting that it becomes uninteresting for percussionists to have as their only role that of accompanist.

He then categorically states that the band director has an educational responsibility for developing versatile percussionists, and that one way to achieve this is to insist that all

³¹ Douglas R. Overmier. "Training Student Percussionists." *The Instrumentalist*, 45: 46-53 n3 1990.

³² John Papastefan. "The Mallets Make a Difference." *The Instrumentalist*, 44: 48 n12 1989.

³³ Gordon Peters. "The Marimba in the Band." *The Instrumentalist*, 20: 77-8 n6 1966.

beginning drummers learn to play mallet keyboard instruments and timpani as well as snare drum.³⁴

Donald Gilbert (1969) states categorically that most obvious omission from public school percussion curricula is mallet/keyboard training. He further suggests that each elementary band room be equipped a set of orchestra bells, so that beginning student percussionists can become familiar with mallet instruments from the very start of instruction. He notes that percussionists who are instructed on mallet percussion and snare drum concurrently develop heightened musical awareness.³⁵

Heterogeneous Class Instruction

A major issue concerning contemporary beginning percussion instruction is the question of whether to start percussionists in a heterogeneous setting such as full band or other mixed-instrument groups, or in a homogeneous group of percussion students separate from the band proper.

Robert Breithaupt (1991) states that public school percussionists with musical knowledge on an instrument such as piano encounter less difficulties in learning all percussion instruments than those who have no prior experience, regardless of whether the instructional format is percussion-only or heterogeneous. He notes that such a prior musical background benefits both students and teachers.³⁶

³⁴ Ibid.

³⁵ Donald Gilbert. "Changing Concepts in Percussion." *The Instrumentalist*, 23: 64-5 n10 1969.

³⁶ Ibid.

Loren Waa (1965) examines the effect of heterogeneous band methods and private instruction on the musical achievement scores on *Seashore Measures of Musical Talents* and the *Farnum Music Notation Test*. He notes that while students who receive private lessons scored higher on portions of the Seashore Measures and Watkins-Farnum tests, the results indicate no significant difference in overall test scores.³⁷

James Shugert (1969) examines the effects of class and private instruction on the musical achievement of beginning band students in Connecticut public schools. His findings indicate that students who receive private instruction score no higher on musical aptitude and musical achievement tests than students taught in heterogeneous classes. He states that results were essentially the same regardless of instrument.³⁸

Andrew Preston's (1975) study is a replication of Waa (1965) and investigates the musical backgrounds of beginning percussionists in North Carolina public schools. His hypothesis states that a supplementary book for beginning percussion students is needed for use in conjunction with the percussion book of the band method.³⁹

As a result of his investigation, Preston noted that his data indicated that brass and woodwind players had higher expectation to develop musically beyond what was expected of percussionists. Preston also includes in his study suggestions for the improvement of basic skills and concepts for beginning percussionists. His suggestions address several

³⁷ Loren Roger Waa. *An Experimental Study of Class and Private Methods of Instruction in Instrumental Music*. Ed.D. Thesis: Music University of Illinois. Champaign, IL. 1965.

³⁸ James Malcolm Shugert. *An Experimental Investigation of Heterogeneous Class and Private Methods of Instruction with Beginning Instrumental Music Students*. Ed.D. Thesis: Music. University of Illinois, Champaign, IL. 1969.

³⁹ Preston, page 21.

crucial areas of elementary percussion instruction including scales and melodies for mallet/keyboard percussion instruments, as well as timpani fundamentals such as ear-training and pitch changes, in his own method book *Flexible Percussion Ensembles*.⁴⁰

Gary Cook (1989) states that thorough beginning level percussion training cannot be adequately established through use of a heterogeneous class approach. He goes on to mention that many music educators believe in a homogeneous class setting for the initial stages of percussion instruction.⁴¹ Cook also states that heterogeneous band methods, when used in conjunction with a method designed exclusively for percussion instruments, are useful in the education of percussionists as part of the overall band program. He also suggests the use of different instrument parts to be played by percussionists e.g. flute, oboe, trombone, as useful sources of sight-reading for bells, marimba, and xylophone.⁴²

Robert Buggert (1956), referring to a difference in the nature of drum instruction compared with brass and wind instruments, cites the rhythmic and rudimental nature of percussion instruments versus the emphasis on notes, scales, and tone production of wind instruments. He suggests that, because of this distinction in percussion education as compared with other instruments, "it is wise if the beginning drummers meet in a separate, homogeneous group." He maintains that this method "appears to reinforce the traditional concept of percussionists as not included in the essential core of the band as a whole."⁴³

⁴⁰ Preston, page 20.

⁴¹ Cook, page 21.

⁴² Ibid.

⁴³ Robert Buggert. "The Beginning Drummer." *The Instrumentalist*, 11: 67-8 n3 1956. page 67.

Presented in Bartlett and Holloway's (1973) text is the philosophy of a class approach to teaching percussion at three levels: elementary, junior high, and high school. They stipulate that mallet percussion instruments should not be introduced in the first year of instruction. They state the position that first year percussionists should instead concentrate on rhythms, sticking, and technical development. Thus, mallet/keyboard percussion instruments are to be introduced beginning the second year of band instruction.⁴⁴

Bartlett and Holloway further recommend that beginning percussion students receive private instruction on mallet/keyboard instruments. It is their view that beginning percussionists benefit most from such a combination of homogeneous and heterogeneous instructional formats, and private instruction.⁴⁵

Matched Grip versus Traditional Grip

One of the central issues confronting today's public school band director and college percussion instructor is the decision of which grip to use with beginning percussionists: matched or traditional. This issue is pertinent to the study because it affects public school percussion instruction not only at the beginning level but also at the middle school and high school levels.

The relevance of this issue to comprehensive percussion instruction lies in the reality that many high school marching band programs emulate the techniques of contemporary drum corps, which incorporate traditional grip on snare drum. As

⁴⁴ Bartlett and Holloway, page 20

⁴⁵ Ibid.

a result, the question of which grip to teach beginning percussionists is a frequently discussed topic among contemporary percussion teachers.

Bartlett and Holloway (1973) advocate the use of matched grip for all beginning percussion students, citing the elimination of the "awkward and unnatural" left-hand grip of traditional rudiment-style playing, leading to the facilitation of learning other percussion instruments. They contend that because matched grip is nearly identical to grips used for timpani and mallet percussion instruments, it is thus unnecessary to teach a different grip when learning a new instrument.⁴⁶

Larry Reeder (1994) indicates that traditional grip on snare drum is often viewed by teachers as more difficult to teach than is matched grip. He notes that this is due to the fact that traditional grip requires different grips for left and right hands, a situation which requires two separate, distinct performing and instructional techniques.⁴⁷ In addition, Reeder cites the prevailing view of many contemporary percussion instructors and band directors that matched grip should be taught to beginning percussionists on snare drum because it transfers more readily to other percussion instruments than does traditional grip. This allows for consistency in instruction of performance techniques on all percussion instruments.⁴⁸

John Papastefan (1990) also advocates the use of matched grip in preference to traditional grip. He remarks that use of the same muscle groups for both hands allow for quicker development of technique on snare drum. Papastefan also cites the ease of

⁴⁶ Bartlett and Holloway, page 51.

⁴⁷ Reeder, pages 17-19.

⁴⁸ Ibid.

transfer to other percussion instruments, which contributes to the establishment of a consistent percussion methodology as well as enhanced musical growth among public school percussionists at all grade levels: elementary, middle school, and high school.⁴⁹

Robert Breithaupt (1991) suggests the use of different classes of instruments, starting with snare drum and including mallet percussion, for beginning percussion instruction. He concludes that use of matched grip on snare drum facilitates the learning of other percussion instruments, including the following:

1. membranophones (e.g. snare drum, bass drum)
2. idiophones (e.g. bells, xylophone)⁵⁰

Tony Ames, Gordon Peters, and Fred Wickstrom (1980) advocate matched grip for all percussion students because of its versatility and ease of transfer to other percussion instruments such as timpani and mallet percussion. They maintain that this allows percussionists to develop a more consistent approach in the development of comprehensive approach to percussion performance skills.⁵¹

James Lambert and Robert Grifa (1997) state that all fundamental techniques in percussion are derived from those used in matched grip snare drum playing. They compare the hand position of percussionists to the proper embouchure of wind and brass musicians. They declare that consistency of grip leads to ease of transfer to other instruments, thus providing a foundation for comprehensive percussion musicianship.⁵²

⁴⁹ John Papastefan. "How to Practice Percussion." *The Instrumentalist*, 28: 38-41 n 4 1990.

⁵⁰ Breithaupt, page 3.

⁵¹ Tony Ames, Gordon Peters, and Fred A. Wickstrom. "Expert Advice for Percussion Students." *The Instrumentalist*, 34: 17-9 n10 1980.

Mario Gaetano (1980) suggests that beginning percussionists receive lessons on keyboard percussion instruments in conjunction with snare drum instruction. He emphasizes that the combining of snare drum and mallet percussion is most logically approached utilizing matched grip for both instruments.

Gaetano notes that this type of training provides a consistency of instruction and avoids the problems inherent in teaching different grips for different instruments (e.g. snare drum, xylophone, timpani). However, he also states that in addition to matched grip, students should be cognizant of traditional grip because of its wide usage in the drumlines of high school marching bands.⁵³ Gaetano also cites ease of transfer to other percussion instruments as the primary reason for instructing beginning percussionists on matched grip for all instruments.⁵⁴

Papastefan (1990) notes that the traditional grip was originally used in military bands for performance on a snare drum carried on a sling. The result was a "tilted drum" requiring a specialized grip. He states that with the existence of modern drum carriers, which allow the drum to be placed in a level position, there is no practical need for instruction of traditional grip.⁵⁵ He also mentions that many contemporary marching bands that are equipped with these carriers use matched grip in their snare drum sections.

⁵² James W. Lambert and Robert Grifa. "Beginning Percussionists With Good Fundamentals." *The Instrumentalist*, 51: 26-30 n11 1997.

⁵³ Mario A. Gaetano. "Teaching Mallet Instruments to Beginners." *The Instrumentalist*, 34: 30-1 n10 1980.

⁵⁴ Ibid.

⁵⁵ Papastefan, page 38.

The website *Percussion Education Online* (1997) offers an interactive panel discussion on the subject of which grip to start beginning percussionists: matched or traditional. Band directors and percussion instructors are invited to add their comments to those already present online. The consensus of contributors is that matched grip should be taught to beginning percussionists because it transfers naturally to other percussion instruments, something that is not possible when beginning percussionists start with traditional grip.⁵⁶

Nature of Percussion Skills Class

One crucial aspect of comprehensive percussion instruction is that of teacher training at the collegiate level in undergraduate music education courses, which traditionally refers to percussion skills classes and how they prepare future music educators in the area of percussion. Robert Breithaupt addresses this issue with the following quote:

After countless articles, clinics, and seminars on the subject of percussion instruments and young percussionists, ensemble directors continue to complain that the percussion area is a 'weak link' in their background and training.⁵⁷

The College Pedagogy Committee of the Percussive Arts Society (1996) developed a set of standards for future music educators in undergraduate percussion

⁵⁶ *Percussion Education Online*. (http://www.cmr.fsu.edu/~bula_jo/percussion/) 1997.

⁵⁷ Robert Breithaupt. *The Complete Percussionist: A Guidebook for the Music Educator*. C.L. Barnhouse Company., Oskaloosa, Iowa, 1991. Introduction.

methods classes. These standards addressed the need for minimum competency levels to be obtained by students in these classes and also provided guidelines for percussion education instructors.⁵⁸

The purpose of the percussion pedagogy committee was to provide content guidelines for instructors in order for them to be able to better prepare undergraduate music education majors for teaching percussion in public schools. The goal of these standards is to provide students familiarity and competence in all essentials areas of percussion instruction, including competency on snare drum, timpani, keyboard percussion, drumset, multi-percussion, and accessories.⁵⁹

Gary Cook (1988) cites a need for a practical reference source that can be used by music educators in conjunction with an instrumental course for band as an accompanying guide for comprehensive percussion instruction. He examines the instrumental music educator's task of providing guidance for percussionists as they attempt to achieve command of technique over instruments in the three main categories of percussion: snare drum, timpani, and keyboard instruments.

Cook also maintains that a comprehensive teacher training course in percussion at the undergraduate level is essential for the development of public school instrumental music educators who are able to guide their students toward heightened musical growth as well as development of musical sensitivity and awareness of their percussion students.

⁵⁸ Standards for the College Percussion Methods Class: From the PAS College Pedagogy Committee. *Percussive Notes*, 35: 43-4 n3 1997.

⁵⁹ Ibid.

Charles Spohn and John Tatgenhorst (1971) describe the need for improved training of teachers and percussionists, due to the increasing performance and interpretation demands of contemporary band literature as well as increasing pressure on educators to prepare teachers in percussion.⁶⁰ They also argue the viewpoint that this task is considerably complicated by the time restrictions of a typical one semester undergraduate percussion methods course.⁶¹

Harry Bartlett and Ronald Holloway (1973) offer the view that percussion instruction should be developed to serve musical ends, and recommended techniques generally used by artist-percussionists currently active in music performance. Their *Guide to Teaching Percussion* was designed primarily for use as a reference source by educators involved in preservice and inservice training of future music educators.⁶²

Larry Reeder (1978) discusses the problems of pedagogy in teaching percussion to future music educators due to the wide and varied numbers of instruments, playing techniques, and sound production. He states that this type of eclecticism "adds to the confusion of methodologies and produces frustration." Reeder cites the relatively small number of comprehensive percussion methods available in comparison to those dealing with the instruction of brass or woodwinds. He also observes that public school band directors are 'somewhat less prepared to deal with percussionists than they were with wind and string players.'⁶³

⁶⁰ Cook, page 1.

⁶¹ Spohn and Tatgenhorst, page 3.

⁶² Harry R. Bartlett and Ronald A. Holloway. *Guide to Teaching Percussion* (Second Edition). William C. Brown Company Publishers, Dubuque, IA, 1973. Preface: vii.

⁶³ Reeder, pages 7-8.

Joseph Casimino (1985) states that most public school music teachers have not received adequate training and preparation in percussion at the undergraduate level in music education. He cites a paucity of published percussion skills method books appropriate for collegiate level instruction as the reason for inadequate instruction. As a result, according to Casimino, these students avoid instruction of students on percussion instruments once they become band directors.⁶⁴

Rudy Monty (1986) alludes to the need for a comprehensive method book in training future music educators to teach percussion in public school. He mentions in his study that there exists "no method book was consistently helpful to non-percussionist band directors" for teaching beginning percussion.⁶⁵

Monty further states that a curriculum based on fundamental percussion techniques for snare drum, timpani, and mallet keyboard instruments had a positive influence on band directors who are not percussionists in providing effective instruction of percussion at beginning and intermediate levels.⁶⁶

Frank Cocuzzi and Kristen Shiner (1988) suggest that undergraduate music education students develop their own handbook during percussion methods class for future use. They maintain that this will better prepare students to teach percussion in

⁶⁴ Joseph Anthony Casimino. *Curriculum Planning Practices for the Development of Percussionists in Selected School Districts of New York State*. Ph.D. Dissertation. State University of New York at Buffalo. 1985. page 46.

⁶⁵ Rudy A. Monty. *Percussion Method Books Used in Selected United States Public Schools: Analyses and a Supplemental Guide for the Non-Percussionist Band Director*. Ed.D. Thesis: Music. New York University. New York, New York. 1986. page 21.

⁶⁶ Ibid.

public schools because it gives them a core curriculum written in their own words, thus contributing to the presentation of clear and accessible concepts to their students.⁶⁷

Comprehensive Percussion Curriculum

William Albin (1979) found that eighty percent of those junior high and senior high and directors responding to a survey stated that the percussion instruments taught in their performing ensembles were limited to snare, bass drum, triangle, cymbals, tambourine, timpani, and bells. He also noted that a implementation comprehensive percussion curriculum in public schools may be related to the preparation of college-level music education students.⁶⁸

Albin also discovered that sixty-five percent of those secondary instrumental music instructors surveyed believed they were not adequately prepared in their undergraduate percussion skills classes to teach percussion in public schools.⁶⁹

In his 1985 study, Albin revealed that seventy-five percent of music performed for public school concerts and festivals required only snare drum, bass drum, timpani, cymbals, and bells. In addition, the results of the study indicated that less than twenty-five percent of the music performed in concert situations required xylophone or marimba.⁷⁰

⁶⁷ Frank Cocuzzi and Kristen Shiner. "What Really Needs to be Taught in Percussion Methods Class." *Percussive Notes*, 26: 24-8 n4 1988. page 26.

⁶⁸ William Robert Albin. "Teacher Preparation in Percussion: Results of a Survey." *Percussive Notes*, 23: 69 n4 1985.

⁶⁹ Ibid.

⁷⁰ William Robert Albin. *The Development of Videotaped Instructional Units for Teaching Selected Aspects of Mallet-Played Latin-American and Accessory Percussion Instruments*. Ph.D. Dissertation: Music Education. Indiana University. Bloomington, IN, 1979. pages 2-3.

James Salmon (1963) cites the influence of television, movies, Broadway musicals, television commercials, and movie soundtracks as the primary reason for a "rediscovering of mallet percussion instruments by public school band directors" and their subsequent inclusion in band literature and curriculum.⁷¹

In keeping with the duality of how percussionists are often perceived, Salmon further suggested that if percussion section members are not familiar or have little experience with mallet percussion, a "trained and accomplished instrumentalist" from the wind or brass section might join the section to play those parts, contributing to the perception of percussionists as non-comprehensively trained musicians.

James Lambert (1995) notes a change in the traditional attitude with regards to percussionists as being the result of such landmark works as H. Own Reed's *La Fiesta Mexicana*, Vaclav Nelhybel's *Trittico*, and Karel Husa's *Music for Prague, 1968*. He states that this helped bring about "a twentieth century renaissance in percussion performance attitudes and performance demands."⁷²

Bob Tilles (1967) observes that use of mallet percussion instruments in contemporary band music has become increasingly popular "in the past five years" (since 1962). He notes that along with the expanded role of percussion in band literature, the need for comprehensively trained percussionists has grown accordingly.⁷³

⁷¹ James D. Salmon. "Mallet Percussion Can Produce Scintillating Sounds and New Sonorities." *The Instrumentalist*, 17: 65-7 n9 1963.

⁷² James Lambert. "The Percussion Ensemble: A Director's Best Friend." *The Instrumentalist*, 38: 39-42 n10 1983.

⁷³ Bob Tilles. "Teaching Mallet Percussion." *The Instrumentalist*, 21: 82-3 n8 1967.

Tilles' statement supports Barnett's prediction, given six years earlier, concerning the impact of mallet percussion instruments on the public school band experience.

Vincent Paxcia (1973) studied the impact of melodic training beginning percussionists musical development when used concurrently with the rudimental approach of the National Association of Rudimental Drummers. His sample population consisted of two elementary schools districts in Illinois and Minnesota. Paxcia stated that percussionists in the United States have traditionally scored lower on musical achievement tests than other instrumentalists.⁷⁴ He maintains that this poorer showing is directly attributable to insufficient melodic training of beginning percussionists, specifically in the area of mallet/keyboards instruments.⁷⁵

Joseph Casimino (1984) notes that public school percussionists must possess a wide variety of skills in order to fulfill the demands of percussion performance. He notes includes the ability to play timpani, mallet/keyboards percussion, and accessory percussion, in addition to snare drum.⁷⁶ Casimino also states that diverse talents are necessary because public school percussionists, in the course of their music careers, are required to perform in diverse and eclectic musical situations including marching band, concert band, jazz band, orchestra, and other small ensembles. Casimino maintains that it

⁷⁴ Vincent Kerry Paxcia. *The Effect of Melodic Training on the Musical Development of Beginning Percussionists in Selected Midwest Communities*. Ph.D. Dissertation: Music Education. University of Iowa, Iowa City, IA. 1973.

⁷⁵ Ibid.

⁷⁶ Casimino, page 43.

is for this reason that a comprehensive percussion curriculum in public schools is a necessity.⁷⁷

Spohn and Tatgenhorst (1971) observe a need to teach to teach beginning percussionist basic music fundamentals such as understanding treble and bass clefs, scales, and intervals through the use of keyboard percussion instruments. They further cite the necessity of implementing a comprehensive percussion curriculum that includes snare drum, timpani, and keyboard instruments in order for students to experience the full range of percussion performance.⁷⁸

Robert Breithaupt (1991) perceives a need for prior musical knowledge such as piano skills to enhance beginning percussionists' progress toward comprehensive musicianship. He also maintains that public school percussionists should "trade parts" with special emphasis on having students take turns playing bells and other mallet percussion instruments as part of comprehensive percussion training.⁷⁹

David Peters (1978) discusses the use of computer assisted instruction (CAI) in the implementation of a comprehensive musicianship curriculum for public school percussionists. He mentions the availability of software programs for instruction in the four core areas of percussion instruction: snare drum pedagogy, timpani pedagogy, mallet percussion instruction, and accessory percussion techniques.⁸⁰

⁷⁷ Ibid.

⁷⁸ Spohn and Tatgenhorst, page 4.

⁷⁹ Breithaupt, pages 3-6.

⁸⁰ David Peters. "Percussion Instruction Methods by Computer." *The Instrumentalist*, 32: 41-3 n6 1978.

Fred Grumley (1983) notes that beginning band method books frequently place percussionists at a disadvantage with regard to developmental music skills compared with brass and woodwind instrumentalists. He attributes this problem to a lack of training on mallet percussion instruments in addition to an overemphasis on snare drum technique and rudiments. Grumley further states that inclusion of melodic instruments in the curriculum of beginning percussionist at the start of instruction provides a stable harmonic and melodic foundation, thus contributing to the development of musical growth and comprehensive musicianship among percussionists.⁸¹

The Percussive Arts Society is a strong advocate of the concept of comprehensive percussion instruction in public schools. They maintain that students need to be trained in all four major areas of percussion performance: snare drum, timpani, mallet/keyboard percussion, and accessory percussion. They further state that this concept should pervade all areas of percussion instruction, from the initial lesson in elementary school through high school.⁸²

According to The Percussive Arts Society's Education Committee, it is of paramount importance to educate and inform students, teachers, as well as other musicians of the musical benefits that result from the implementation of a comprehensive percussion curriculum for all public school percussion students.⁸³

⁸¹ Fred Grumley. "Mallet Instruments Challenge Beginning Percussionists." *Music Educators Journal*, 70: 55 n1 1983.

⁸² *Percussion Education: A Source Book of Concepts and Information*. Education Committee of P.A.S., Lawton, OK, 1990.

⁸³ Ibid.

In summary, the musical demands upon contemporary percussionists are more rigorous constantly increasing and, the practice of “assigning students with bad ears to percussion instruments” is no longer an educationally or musically responsible option.⁸⁴

⁸⁴ Colwell and Goolsby, page 472.

CHAPTER 3 METHODOLOGY

Need for Emphasis on Middle School Percussion

A primary reason for examination of middle school percussion curriculum and performance practices is the essential role middle school band represents in the overall music curriculum in public schools. This philosophy can be seen in the following quote from the Music Educators National Conference Task Force (1994) concerning the National Standards in the Arts:

The period represented by grades 5-8 is especially critical in students' musical development. The music they perform or study often becomes an integral part of their personal musical repertoire.¹

Research Questions

Answering the three research questions posed in chapter 1 involved choosing a format appropriate to the scope and sequence of the study. The purpose of the study was to compare two significant but different, elements of public school percussion curriculum:

1. percussion books of contemporary band methods
2. percussion performance requirements levels III- VI band literature

¹ MENC Task Force. *The School Music Program: A New Vision*. Music Educators National Conference, Reston, VA, 1994.

These elements are dissimilar because they represent two discrete levels of instrumental music curriculum: middle school and high school. Middle school band methods lead to, but are not directly comparable to, the performance of levels III-VI band literature. Therefore, certain types of comparative analysis such as canonical correlation or discriminant analysis were determined to be inappropriate for examination of the information collected in the study.²

Because of the nature of the study, consideration had to be given to the examination not only the various components of the books, but also the relationship between these methods and performance requirements of typical high school band music. It was for these reasons that descriptive analysis was chosen. Essentially, the study attempted to determine the method books appropriateness in preparing percussionists to play moderately advanced and advanced high school band literature.

Research Design

Donald Casey (1992) discusses descriptive research and their appropriateness for studies in music education. He presents his view of the value of descriptive research in music education with the following quote:

When description is the primary goal of a research project, that project is then termed descriptive research...all research studies in which a relationship between variables, as they naturally exist...are...descriptive... a strong argument can be made that regardless of paradigm and mode, descriptive research techniques are basic to nearly all inquiry in music education.³

² Walter R. Borg and Meredith D. Gall. *Educational Research: An Introduction* (Fifth Edition). Longman Publishing, New York, New York, 1989. pages 609-612.

³ Donald E. Casey. *Descriptive Research: Techniques and Procedures. Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference* (Editor Colwell). Schirmer Books, New York, New York, 1992. page 115.

Casey further recommends survey studies as a logical choice when a researcher examines a portion of the area in the belief that the section under scrutiny will provide information that is relatively descriptive of the entire area of study. He states that studies of this nature are properly termed surveys, and he cites two basic types: interview and questionnaire.⁴

Walter Borg and Meredith Gall (1989) note that information obtained from descriptive studies can provide crucial insight as to what actually happens in public school classrooms. They state that descriptive research is an appropriate investigation tool for recording phenomena such as occur in public schools.⁵ They also note that certain types of descriptive research such as surveys are valuable in exploring the relationships "between two or more variables."⁶

According to Babbie (1983), a survey is an appropriate research device when the intent of the study is to describe, explain, or explore. He notes that surveys are typically used in studies using individuals as the units of analysis, but also states that surveys can be used for other units of analysis providing that some individuals are used as respondents. Babbie notes that questionnaires are "essential to and most directly associated with survey research."⁷

⁴ Earl Babbie. *The Practice of Social Research* (Third Edition). Wadsworth Publishing Company, Belmont, CA, 1983. pages 609-612.

⁵ Borg and Gall, page 419.

⁶ Ibid.

⁷ Babbie, page 209.

Parameters of Study

Since the purpose of the study was to describe the degree of relationship between the selected percussion methods and the performance requirements of level III-VI band literature, certain parameters had to be established for the study. A major consideration was the fact that the method books were examined at beginning to intermediate levels. These books lead to levels III-VI literature, but were certainly not equivalent. In other words, while the sequence of musical concepts and skills presented in percussion method books are similar to the performance requirements of levels III-VI band literature, they are quite separate entities.

Selection of Regional Populations Use of Internet

The population used in this study consisted of middle school band directors. In order to collect information from a representative sample, school districts were chosen from three different areas of the United States. The southeastern region of the United States was represented by Florida; the northeast portion of the country was represented by Massachusetts, and Illinois represented the Midwest region of the country. School districts were chosen from three regions within each state. Florida's sample population was drawn from Alachua, Pinellas, and the Miami metro-area. Districts in Massachusetts were selected from Bristol and New Bedford counties as well as the Boston metro-area. Illinois districts were chosen from Champaign and Sangamon counties in addition to the Chicago metro-area. One hundred and fifty middle schools were then randomly selected within the targeted population, 50 from each of the three selected states.

The majority of the middle schools used in the study were randomly chosen as a result of an on-line search on the Internet. Schools not selected via the Internet were

randomly chosen from lists provided by the State Boards of Education of Illinois, Massachusetts, and Florida.

The search engine employed was Metacrawler, a multi-search engine combining the resources of several other search engines: Lycos, Alta Vista, and Webcrawler. The Website used to locate the middle schools used in the study was entitled "American School Districts." This Internet location contained a list of every public and private school district in the United States.⁸

A survey was determined to be the appropriate method for gathering information from a population that was too large to observe directly, all middle school band directors in the United States. The survey thus provided a pool of respondents from a target population whose characteristics closely approximate the larger overall population.⁹

Survey and Questionnaire

A postcard survey was used to collect information for this study. Band directors were given a list of ten contemporary band methods and asked to check the one used in their instrumental music program. Space was also provided to write in the title of a band method that were using if it was not included on the list of choices. Directions for completion of the survey were given in the accompanying cover letter, along with an explanation of why the survey was being done. (See Appendix A)

The postcard format was chosen based on the belief that band directors would be more likely to respond to a brief and clear type of survey. Postcards were self-addressed

⁸ *American School Districts*. <http://www.asd.com/>

⁹ Babbie, page 147.

and stamped in order to simplify completion and encourage subjects to respond to the survey.¹⁰

The study attempted to take advantage of the inherent strengths of the postcard questionnaire:

- ease of contact with respondents
- better control over the effects of any researcher bias
- uniform question presentation

While attempting to avoid the major pitfalls often associated with this format:

- relatively low response rates which can engender criticisms of selection bias
- limitations associated with written questions and answers
- lack of control over whom actually completes the questionnaire¹¹

Selection of Band Methods

The four most widely used contemporary band methods, as indicated by the survey results, were then chosen for examination. This investigation consisted of content analyses and comparison of content analyses.

Representativeness of Sample

The study focused on percussion curricula in typical middle school instrumental music programs, with the majority of students receiving all of their instruction in a

¹⁰ Babbie, pages 209-213.

¹¹ Ibid.

classroom. Though some students may have received private lessons, it was assumed that the percentage of those percussionists receiving private instruction was too small to have much influence on the validity of the study. This assumption is supported by Preston (1975) and Waa (1965), both of whom found that middle school and high school percussionists who received private instruction did not score significantly higher on standardized music tests than those whose instruction was limited to instruction in public schools.¹²

One of the areas of concern with regard to survey research is the possibility of a low response rate among the selected population. According to Fuqua et al. (1983), individual follow-up of nonrespondents has been found to be the most effective method of increasing the percentage of response to a survey.¹³

In the event of a poor response rate, postcard questionnaires would be mailed to 30 middle schools not on the original survey list. The survey and postcard questionnaire format was designed to promote ease of completion and response.

Response Rate

Earl Babbie (1983) addressed the issue of response rate of surveys in *The Practice of Social Research*. He noted that while "the body of inferential statistics used in connection with survey analysis assumes that all members of the initial sample complete and return their questionnaires...this almost never happens." He goes on to state that a less than perfect response rate may give the appearance of a random sample of the original sample.

¹² Preston, pages 19-21.

¹³ Fuqua. et al., page 73.

This, according to Babbie, could result in a smaller than desired random sample of the population, and increases the likelihood of response bias.¹⁴ He also indicates that if a survey demonstrates a high response rate, there is a lesser possibility of significant response bias than one exhibiting a low response rate. His guidelines for acceptable response rates for surveys are as follows:

-50%: Adequate

-60%: Good

-70%: Very Good ¹⁵

Questionnaire Bias

The postcard survey was designed to reduce the possibilities of response bias among the targeted population. The parameters were limited to the collection of specific information: which band method is currently being used in the subject's instrumental music program.

The survey incorporated no questions containing biased terms (e.g. "Don't you think that this particular band method..."), thus satisfying the guidelines stated by Babbie with regard to response bias.¹⁶

Selection of Band Literature

Pieces selected for examination were restricted to original compositions for band/wind ensemble because there is a dearth of percussion parts and limited performance

¹⁴ Babbie, page 226.

¹⁵ Ibid.

¹⁶ Babbie, pages 134-5.

requirements in most orchestral transcriptions for band. Pieces arranged by the original composer for both band and orchestra, such as Gustav Holst's *Hammersmith* and Percy Grainger's *Lincolnshire Posy*, were included because they are frequently programmed by high school wind ensembles and represent an important part of wind band repertoire.

Content Analysis of Percussion Methods

A content analysis was conducted of the percussion books from the six band methods most frequently used in contemporary public schools. The examination of these books focused on three fundamental questions:

1. What skills, concepts, and instruments are introduced?
2. When are these skills, concepts, and instruments introduced?
3. How much instruction time, in terms of pages, units, or exercises, is allocated to each skill, concept, or instrument?

Also explored were implications of performance requirements for percussion methods. These implications were based on an examination of the content of the four selected percussion books. This information was analyzed for patterns of instructional presentation such as notable discrepancies in content, as well as concepts and skills that were given scant attention (e.g. a reference to timpani technique in a book that does not include timpani in its content).

The crucial issue addressed in the content analysis section was whether or not some percussion instruments prominently featured in high school performance situations were covered adequately in percussion methods book. An example of this would be a piece that contains a difficult xylophone or marimba solo, extensive timpani work, or instruments and techniques not ordinarily encountered in the majority of public middle school and high school band performances.

The question of whether special techniques were covered in the percussion books was also examined. Special performance requirements include such points as the use of brushes for snare drum, use of French-grip for timpani, and a four-mallet technique for keyboard percussion.

Content Analysis of Band Literature

Content analyses were made of the 100 pieces of contemporary band literature most frequently programmed by public high school band directors. In order to collect a representative selection of level III-VI literature, every third title on the appropriate list was selected for examination. Each work was analyzed in four large categories:

1. The number of percussion players required for performance.
2. Which percussion instruments were required for performance.
3. Any special technique requirements such as four-mallet parts on marimba, thumb-roll on tambourine, or special instrument requirements such as celeste, thunder sheet, or wind machine
4. The relative musical importance of percussion part in relation to the band work as a whole. An example of this is whether the snare drum was musically integrated into the musical texture of the piece or was primarily used as an accompanying part.

Use of Matrix

A matrix was employed in order to examine the content of the selected percussion books at the macro-level. The resulting information was used to answer the three fundamental content analysis questions mentioned in Chapter I. The matrix also provided a method for comparison/contrast of two different sets of data:

- 1.) The content of the percussion books of band methods series books.
- 2.) The percussion performance requirements of contemporary band literature.

The format of the matrix was similar to that employed by Larry Reeder (1994) in his comparison of teaching methods used in undergraduate percussion skills classes. Data from each percussion book and band work were arranged on the matrix according to category.¹⁷ The information was then positioned on a grid-chart so that the data would be accessible for examination.

For example, percussion books were examined for the specific snare drum rudiments covered, as well as when they were introduced in the instructional sequence. The point in the method book, at which mallet percussion instruments were introduced, as well as key signatures, scales, etudes, and clefs were categorized in the matrix.

Prominent features with regard to percussion performance requirements and instrumentation needs contained in the band literature were also included in the matrix. Such features might be the number and type of non-traditional percussion instruments such as Tibetan prayer rocks, Brazilian rainstick, or instruments requiring musical instrument digital interface (MIDI) technology.

Analysis and Description of Data

The data categorized in the matrix were then examined for both similarities and differences in the areas of content, sequence, amount of time spent on each area, and clarity of presentation. This was done in order to determine which percussion method books provided the best preparation for percussion performance requirements of medium difficult and difficult high school band wind ensemble literature.

¹⁷ Reeder, page 13.

Content Analysis of Band Literature

Band literature was subjected to a similar analysis. Works were examined for the prominence of the percussion parts and their relative musical importance within the piece. Special or unorthodox techniques not covered in the method books and non-typical instruments were also noted, as well as their frequency of use within the work and their practical accessibility to public school percussionists. The selected band works were also examined for the extent to which the percussion section is essential to the overall musical fabric of a particular work.

Comparison and Contrast of Content Analyses

A major factor in the comparison of the information collected in the study was the selection of an appropriate method for comparison of disparate data. The selection of the raw-data matrix used in the study was to provide an acceptable foundation for describing and analyzing possible relationships between data. Babbie (1983) supports this, who observed that contrasting data collected as the result of descriptive research as conducive to the use of this format.¹⁸

A feature that the study shares with Preston's (1975) investigation is a section devoted to suggestions for improvement of percussion instruction in the areas of content and educational effectiveness. This study also explores the possible relationship between two different sets of data.

¹⁸ Babbie, pages 409-10.

CHAPTER 4 RESULTS

Format of Survey

The postcard/questionnaire survey was addressed to a particular school, and not to an individual because the lists from which the middle schools were selected for the study did not contain the names of individual band directors. A letter of introduction explained the purpose of the survey and its relation to the study. The letter followed the format suggested by Borg and Gall (1992) for introductory letters of surveys.¹ Enclosed with each letter was a postcard/survey listing ten contemporary band methods. These methods were selected from the Publishers Showcase portion of the J.W. Pepper company's music education web-site.²

Subjects were instructed to place a check in the box corresponding with the band method currently used in their middle school instrumental music program. A blank space was provided on the postcards for subjects to write in the name of a band method currently used in their instrumental music program that was not included on the list of ten. The enclosed postcards were self-addressed and postage paid in order to expedite completion and return mailing of the survey, as well as to provide a viable and representative sample for analysis.

¹ Borg and Gall, page 149.

² J.W. Pepper company @ <http://www.jwpepper.musicpublications.com>

Regional Results of Survey

The method employed for categorizing results of the survey was a variation of Babbie's return rate graph. This type of graph begins with the day on which the survey was mailed, with the number of returned surveys plotted and recorded each day until no more surveys are received.³ However, due to the fact that the postcard survey was sent to three different geographic areas, the results of the survey were categorized by region.

Florida, Illinois, and Massachusetts formed the three main geographic areas for examination of the returns. In order to provide a representative sample of middle schools in the United States, each state was then subdivided into three areas, forming nine geographic cells. Overall return rate was 57%.

Metro-Area Response Rates to Survey

Chicago demonstrated the highest return rate among the three metropolitan areas with 55% (11 of 20) responding to the questionnaire, with Miami posting the lowest return rate 29% (4 of 14). Boston's return rate of 34% may have been skewed because there were only five instrumental music programs extant in Boston proper at the time of the survey.

The possibility of skewed data for the Boston metropolitan area was confirmed by Dr. Richard Colwell, who oversaw these band and music programs during his tenure as chairman of the music education department of Boston University.⁴ Tables 4-1 and 4-2 summarize the return rates of the postcard survey.

³ Babbie, page 224.

⁴ Interview with Dr. Richard Colwell, Chairman, Department of Music Education at New England Conservatory of Music: Boston, MA (March 5, 1998).

Table 4-1
Return Rates of Postcard Survey
Overall (N=150)

Illinois	64%	32/50
Florida	56%	28/50
<u>Massachusetts</u>	<u>50%</u>	<u>25/50</u>
Totals	57%	85/150

Table 4-2
Return Rates by Region
N=150

Illinois	Champaign/Macon	Sangamon/Tazewell	Chicago Metro
	50% 7/14	87% 14/16	55% 11/20
Massachusetts	Bristol/Norfolk	Barnstable/Plymouth	Boston Metro
	71% 10/14	53% 7/13	34% 8/23
Florida	Alachua County	Pinellas County	Miami Metro
	<u>77% 10/13</u>	<u>61% 14/23</u>	<u>29% 4/14</u>
	Totals	57%	85/150

**Current Band Methods
Used in Public Middle Schools**

Ten contemporary band methods were listed on the postcard survey. Four band methods comprised 90.6% of responses for the 85 returned questionnaires:

Yamaha Band Student, Standard of Excellence, Essential Elements, and Accent on Achievement. Results were predominantly regional, with *Standard of Excellence* and

Yamaha Band Student used extensively in Massachusetts and Florida. Illinois results indicated the use of *Essential Elements* and *Accent on Achievement* as the primary band methods used for instruction of beginning to intermediate percussion students.

The ten band methods listed in the questionnaire were as follows:

1. *Yamaha Band Student: A Combined Percussion Method*
2. *Standard of Excellence*
3. *Band Today*
4. *Belwin 21st Century Band Method*
5. *Beginning/Developing Band Book*
6. *Essential Elements*
7. *Band Encounters*
8. *Basic Band Method*
9. *Accent on Achievement*
10. *Now Go Home and Practice*

Bruce Pearson's *Standard of Excellence* was the most used method book, with 56% of those responding to the survey indicating the use of this text. *Yamaha Band Student: A Combined Method* was cited in 16% of those surveyed, *Essential Elements* 14%, and *Accent on Achievement* used by 13% of those responding to the questionnaire. Table 4-3 gives a summary of the percentages of each method cited in the survey.

Table 4-3
Percentage of Band Usage:
Totals From Returned Questionnaires
(N=85)

<u>Listed 10 Methods:</u>	<u>Percentage</u>
Standard of Excellence	56%
Yamaha Band Student (Combined)	16%
Essential Elements	14%

Table 4-3 (cont)
Percentage of Band Usage

<u>Listed 10 Methods</u>	<u>Percentage</u>
Accent on Achievement	13%
Band Today	03%
Belwin 21st Century Band Method	01%
Band Encounters	0%
Basic Band Method	0%
Beginning/Developing Band Book	0%
Now Go Home and Practice	0%
<u>Other:</u>	
Breeze Easy	02%
Best in Class	01%
I Recommend	01%

Analysis of Percussion Books from Band Methods

This portion of the study is an analysis of the content of the four method book series most frequently cited in the survey for use in the instruction of elementary to intermediate public school percussionists. Method books were examined for skills, concept, and instruments introduced in each book. These books were also examined for scope and sequence of content.

Standard of Excellence: Combined Percussion-Drums and Mallet Percussion (Bruce Pearson)

This method series contains three levels of instruction for percussionists:

- Book 1: Drums and Mallet Percussion
- Book 2: Drums and Mallet Percussion
- Book 3: Drums and Mallet Percussion

The content of this series of method book consists of 120-155 exercises and musical example for both percussion and mallet percussion instruments. Each book utilizes a double-page format, with snare drum/percussion on the left-hand side and mallet instruments on the right.

Skills, concepts and instruments are introduced in color boxes at the top of the page, and are also demonstrated in special boxes at the bottom of the page, entitled "For Drums Only" of "For Mallets Only." Rudiments are typically included in musical examples one to three pages after their introduction. Instruments are generally included in musical examples on the same page as their introduction.

A prominent feature of these books is the manner in which rolls are presented. The multiple bounce is introduced before double bounce, and all rolls are presented in multiple bounce form when they are initially discussed. Starting with the special pages in book 1 and the beginning of book 2, rolls are presented in both multiple bounce and double bounce form.⁵

Each method book in this series contains special pages entitled "Excellerators," which include exercises for specific instruments. Examples of this include "Excellerators for Snare Drums Only," which includes exercises containing the previously covered five, nine, and seventeen stroke rolls, and "Excellerators for Mallets Only," which incorporate scale studies, rolls, and sticking exercises.⁶

⁵ Bruce Pearson. *Standard of Excellence: Comprehensive Band Method: Drums and Mallet Percussion-Book 1*. Neil A. Kjos Music Company Publisher, San Diego, CA, 1995, pages 39-41.

⁶ Pearson-Book 1, page 41.

Standard of Excellence-Book 1
Preliminary Pages

In the introductory pages, Pearson refers to picking up drum sticks and mallets. He also includes color illustrations of snare drum and (matched) grip, bass drum and grip, and mallet percussion grip.⁷ Although not explicitly stated as the method's teaching philosophy, the omission of traditional grip for snare drum, the inclusion of mallet percussion in the introduction, and the dual page format, suggests that mallet percussion instruments are to be taught simultaneously with snare drum and bass drum.

Skills, Concepts, and Instruments

Instruction begins with the introduction of the accent, half note and half rest for the snare drum, and the initial appearance of the whole note and whole rest for both snare drum and mallet percussion instruments. This section also features the introduction of the first rudiment for snare drum, the single paradiddle. It is also at this juncture that the bass drum becomes paired with snare drum on a consistent basis.⁸

The concept /skill of multiple bounce for snare drum is introduced 17% into this method book. The author give a written explanation of this skill as well as illustrations of its performance and how it is notated. One page is devoted to instruction of this skill.⁹

The flam and flam accent are covered 22% through the text. The flam is introduced with color illustrations of starting hand position for both left and right flams, as

⁷ Pearson-Book 1, page 3.

⁸ Pearson-Book 1, pages 6-8.

⁹ Pearson-Book 1, page 9.

written text describing the proper stroke. Also included is an illustration of how flams are notated. Two pages are allocated for instruction of these rudiments.¹⁰

Flam accent is the next rudiment covered, occurring 40% into the text. It is included in the musical example "Third Time Around" on the page of its introduction. One page is devoted to this rudiment.¹¹

Following this set of pages is a piece for percussion solo/percussion ensemble entitled "Sawmill Creek," written by the author. This selection requires the snare drum to be played with snares off as well as on the rim, and incorporates accents. The mallet part performs the melodic line which moves predominantly in conjunct fashion.¹²

The full band arrangements of "Montego Bay" is featured 50% into this method book. The snare drum part of this work includes passages of multiple bounce (buzz) rolls, and also includes flams.

The flam paradiddle, another rudiment, is also covered in this portion of the method book, as is the concept of right hand lead. The flamacue is featured in the musical example "This Old Man" one page after its introduction. One-half page is allocated to instruction of the flamacue.¹³

The nine stroke roll, five stroke roll for snare drum, as well as the sustained roll (single stroke) for mallet instruments are introduced 65% into this method book. This

¹⁰ Pearson-Book 1, pages 11-12.

¹¹ Pearson-Book 1, page 18.

¹² Pearson-Book 1, page 20.

¹³ Pearson-Book 1, page 21-23.

portion of the book also contains the introduction of the seventeen stroke roll for snare drum, and double stops for mallet instruments.¹⁴

"Sticking With It," a multiple percussion solo written for snare drum, occurs 75% into the method book. This piece utilizes rolls, accents, and sixteenth-eighth note combination, as well as playing on the rim of the snare drum. The rim shot is also introduced at this juncture.¹⁵

Double stops for mallet instruments and the seventeen stroke roll, a rudiment are introduced simultaneously 80% through the text. Both skills are incorporated in musical examples one page after their introduction, with seventeen stroke rolls featured in the "Just Fine," and double stops utilized in Lowell Mason's "Chorale."¹⁶

Specialized Pages

Following the conclusion of dual instruction, this method book features a section consisting of advanced studies for both snare drum and mallet instruments entitled "Excellerators For Snare Drum Only" and "Excellerators For Mallets Only." This section includes rhythmic studies and rudimental exercises for snare drum and scale studies, along with sticking exercises for mallet instruments.¹⁷

The final pages of this method book include the *International Drum Rudiments of the Percussive Arts Society*. These pages also contain color illustrations of bells,

¹⁴ Pearson-Book 1, pages 27-33.

¹⁵ Pearson-Book 1, pages 36-37.

¹⁶ Pearson-Book 1, pages 32-33.

¹⁷ Pearson-Book 1, pages 39-45.

marimba, xylophone, vibraphone, and chimes, which contain a description of the performance capabilities of each instrument, and a mallet percussion note chart.¹⁸

Standard of Excellence-Book 2 Overview

This method begins with a review of material from the previous book. Five, seven, and nine stroke rolls are reviewed in the snare drum pages. Students are instructed to play these rolls in using both multiple bounce (buzz) and double strokes (rudimental style). These rolls are all incorporated in the musical example "Knucklebuster," which also includes flam paradiddles and flam taps.¹⁹

Content

The content of this method book consists of 118 exercises and etudes, and musical examples, as well as seven one to three page band arrangements, a multiple percussion solo utilizing five different instrument, and a mallet percussion solo. Eight pages of advanced exercises complete the content of this method book. These studies consist of four pages of studies for both snare drum- "Excellerators For Drums Only" and for keyboard percussion instruments- "Excellerators For Mallets Only"

Skills, Concepts, and Instruments

Syncopation in the context of a nine stroke roll is the first significant topic covered in this method book, and is introduced 5% into the text. It is incorporated in the musical

¹⁸ Pearson-Book 1, pages 46-9.

¹⁹ Bruce Pearson. *Standard of Excellence: Comprehensive Band Method. Drums and Mallet Percussion-Book 2*. Neil A. Kjos Music Company, Publisher, San Diego, CA, 1995, pages 2-4.

example “Laredo” (Mexican Folk Song) on the page of its introduction. The double paradiddle is also introduced at this point. This rudiment is not featured in the remainder of this method book. A total of one and on-half pages are allocated to the instruction of these topics.²⁰

The rudiments drag and single drag tap are introduced 20% into this method book on the snare drum pages, along with the first appearance of a three-voice mallet part, in an excerpt from Brahms’s “Academic Festival March-Trio.” The flamacue, another snare drum rudiment, is presented 29% into the text of this method book.²¹

Also included in this portion of the method book is a musical excerpt from Sibelius’ “Finlandia” which features snare drum/bass drum and mallet performing double stops, and an exercise “For Snare Drum Only” which implements snare drum, bass drum, and a suspended cymbal part consisting of repeated eighth notes.²²

For the first time in this series, the method book includes a two page percussion solo/ensemble for both snare drum and mallet instruments. “Turkish March- from ‘The Ruins of Athens’” (Beethoven arr. Pearson), contains a bass drum/snare drum part incorporating several of the skills and concepts from the preceding portions of book 2.²³

The snare drum pages include the rudiments five stroke roll, drag, flamacue, and flam, as well as playing on the rim. The mallet part utilizes double stops, accents, and a

²⁰ Pearson-Book 2, pages 5-7.

²¹ Pearson-Book 2, pages 8-10, 14.

²² Pearson-Book 2, pages 17-19.

²³ Pearson-Book 2, pages 20-3.

modulation from tonic to the relative minor (Bb major to G minor), along with phrasing considerations.²⁴

The seven stroke roll is introduced 54% into this method book. It is illustrated with double strokes and multiple bounce strokes, and is incorporated into an excerpt from Suppe's "Light Cavalry Overture," along with the drag, and the long roll.²⁵

Musical Examples

Starting at the 58% point, the remainder of the method book consists entirely of musical examples. These pieces are predominantly one or two pages in length, and represent a synthesis of the skills and concepts introduced throughout this method book. Musical examples include "Jamaican Sunrise," a one-page percussion ensemble work with a snare drum, bass drum, and suspended cymbal percussion part, and a melodic line written for marimba that includes the long roll and double stop passages.²⁶ This is the first mention of marimba in this series of method books.

Also included in this last portion of the method book is the multiple percussion solo "Express Lane" (Pearson), which requires snare drum, high tom-tom, low tom-tom, suspended cymbal, and tambourine. The piece incorporates flams, double stops, long rolls, and moving between instruments.

Instructions given at the top and bottom of the first page explain the physical set-up of the instruments, and the techniques required for performance. This piece is

²⁴ Ibid.

²⁵ Pearson-Book 2, pages 24-7.

²⁶ Pearson-Book 2, page 36.

written for one player and contains different shaped note heads (e.g. a diamond shaped note head signifies a half note for suspended cymbal).²⁷

Specialized Pages

Consistent with the format established in the first book of this series, “Excellerator” pages are included in this method book. In this book, the “Excellerators” sections consist of two pages of exercises “For Drums Only,” followed by two pages of studies “For Mallets Only.” The drum pages contain examples of sticking exercises, and rudiments, to be practiced starting with either hand. Bass drum is combined with snare drum in the majority of these exercises; there is also a page of studies written for snare drum, bass drum, and suspended cymbal that closely resemble beginning drum set patterns.

Mallet instrument “Excellerator” pages include exercises in major and minor keys, utilizing thirds, fifths, scalar passages, and a chorale-like section. Musical skills covered in these pages include rolls, sticking considerations, and chromatic passages.²⁸

Standard of Excellence-Book 3 Overview

This method commences with seven pages of review material from the preceding book. These pages are devoted to technical exercises and musical examples. Snare drum skills reviewed include 5, 7, and 9-stroke rolls. New concepts appearing within the review

²⁷ Pearson-Book 2, page 38.

²⁸ Pearson-Book 2, pages 40-1.

section are rolls in 3/8 and 6/8 meter, and triple paradiddle for snare drum, which is utilized in "Technique Break," an exercise also featuring flams and seventeen stroke rolls.²⁹ Content also includes 134 exercises, studies, and musical examples for both snare drum/percussion and mallet percussion instruments.

Skills, Concepts, and Instruments

The thirteen stroke roll is the first new skill introduced in this method book. It appears at 27% into the text, and is illustrated in a technical study on the page of its introduction. One page is devoted to this rudiment.

A basic four-mallet cross grip is featured in the mallet pages of this portion of the method book. The author devotes one page to this grip, and illustrates holding the mallets as well as how to play using four mallets. Included is a description of the basic four-mallet stroke, as well as exercises for developing this technique. Two pages are allotted for instruction of this skill.³⁰

Music of the Middle Ages and Renaissance is featured in the next section of the method book, 35% and 37% into the text, respectively. The rudiment single ratamacue, double ratamacue, and seven stroke roll with triplet primary strokes are introduced in the snare drum pages. Thoinot Arbeau's "The Official Branle" features the single ratamacue as well as the triplet/seven stroke roll. Teilman Susato's "Bergerette Sans Roche" utilizes the double ratamacue. Four pages are devoted to instruction of these topics.³¹

²⁹ Bruce Pearson. *Standard of Excellence: Comprehensive Band Method: Drums and Mallet Percussion-Book 3*. Neil A. Kjos Music Company, Publisher, San Diego, CA: 1995. Author's Forward and Review Section, pages 1-8.

³⁰ Pearson-Book 3, pages 9-10.

³¹ Pearson-Book 3, pages 11-14.

Music of the Baroque period is featured starting 45% through this method book. Snare drum pages add the rudiments triple ratamacue and paradiddle-diddle.³² Both snare drum and mallet instrument pages introduce the trill, which is defined as a single-stroke roll for non-pitched percussion and timpani, and as a rapid alteration from a written note to the note above it in the key in the mallet percussion pages. The trill is featured in the mallet percussion musical example, "Allemande." Four pages are allocated to the instruction of these topics.³³

The rudiments flam paradiddle-diddle and four stroke ruff are introduced in the section covering music from the Classical period, which begins 59% into this method book. In addition, the grace note is introduced for mallet percussion instruments at this point. Musical examples from the Classical period containing these skills and concepts include an excerpt from a Beethoven work entitled "Sonatina," which utilizes the four-stroke ruff for snare drum and grace notes in the mallet percussion part, and "Theme from Symphony No. 40" (W.A. Mozart), which utilizes the flam paradiddle-diddle.³⁴

Music from the Romantic period, which occurs 67% into this method book, features the introduction of the rudiments drag paradiddle and double drag tap for snare drum and glissando for mallet instruments. The double drag tap and glissando appear only in the "For Snare Drum Only" and "For Mallets Only" exercises at the bottom of their page of introduction. Three pages are devoted to instruction of these skills.³⁵

³² Oearsin-Book 3, pages 16, 18.

³³ Pearson-Book 3, pages 16-20.

³⁴ Pearson-Book 3, page 21-24.

The concluding portion of book 3, which begins 81% through the text of book 3, features music from the 20th century. This section includes the introduction of the fifteen and eleven stroke rolls (rudiments), the use of brushes for snare drum, and the concept of the ride cymbal. The author includes an explanation of brush technique that includes and illustration.³⁶

Also included in the snare drum pages is the bass drum roll, which requires the use of two mallets. The mallet instrument pages include the musical example "Ode to Igor Stravinsky" (Salerno), which is written in two treble clef staves, and may be performed by either two players, or one player using four mallets. Two and one-half pages are allocated to instruction of these topics.³⁷

"Tin Roof Blues/Blues for a Fat Cat" (Pearson) incorporates the use of brushes on snare drum. This piece is written for snare drum, bass drum, and ride cymbal, and incorporates rolls, as well as jazz-style (uneven) eighth notes. It also requires the percussionist to play a written out one-bar drum fill. This piece may be played by either three players, one to a part, or one player on drum set.³⁸

The final concept introduced in this method book is *ad libitum*, which is defined by the author as taking "liberties, improvising within the boundaries of the music." Musical examples utilizing this concept include "55 T-Bird" and "Right On," written by Kevin

³⁵ Pearson-Book 3, pages 25-29.

³⁶ Pearson-Book 3, pages 30-33.

³⁷ Ibid.

³⁸ Pearson-Book 3, pages 34-35.

Daley. These works require the player to sustain a suspended cymbal pattern appropriate to the style of the piece and include one-measure passages for playing a "drum fill." Either of these pieces may be played on the drum set.³⁹

Specialized Pages

Beginning 90% into the method book is an "Excellerator" section "For Drums Only," which includes exercises incorporating rolls in 3/8 and 9/8 meters, as well as the rudiments Swiss Army triplet, single flammed mill, pataflata, and inverted flam tap.

Also included in this portion of the book is a section of basic drum set patterns. Instructions are given for playing bass drum with a pedal (right foot), and playing the high-hat with the left foot. Students are also given instructions to play the high-hat ride patterns with the left hand as well as crossing over with the right hand. The concept of the ride cymbal and its function is introduced at this juncture.⁴⁰

Following the snare drum "Excellerator" pages is a section containing advanced mallet techniques. These pages include exercises featuring rolls, grace notes, double stroke repeated notes, and four mallet studies. Musical examples containing these skills include an excerpt from "Sonatina in G Major" (Clementi), which utilizes grace notes, and rolls, as well as "Thunder and Lightning Polka" (Johann Strauss, Jr.), which contains glissandi, and double stops.⁴¹

³⁹ Pearson-Book 3, page 36.

⁴⁰ Pearson-Book 3, "For Drums Only," pages 44-7.

⁴¹ Ibid.

The final portion of this method book features a reappearance of the *Percussive Art Society's International Drum Rudiments*. The illustrated mallet instrument page and mallet keyboard layout/note chart, both features of books 1 and 2, are also included.⁴²

**Yamaha Band Student: Combined Percussion
Feldstein and O'Reilly
Overview**

This method series contains three levels of instruction for percussionists:

Book 1 : Combined Percussion-Snare Drum, Bass Drum,
Accessory Percussion/Keyboard Percussion

Book 2: Combined Percussion-Snare Drum, Bass Drum,
Accessory Percussion/Keyboard Percussion

Book 3: Combined Percussion-Snare Drum, Bass Drum,
Accessory Percussion/Keyboard Percussion

Each level is set up as a one year curriculum for percussion students, with suggested goals and objectives for students and instructors. The introductory pages in this series mention which snare drum rudiments are covered in each book, as well as performance techniques for accessories (e.g. triangle, suspended cymbal, wood block). Each method book also includes a chart illustrating the ranges for orchestra bells, xylophone, vibraphone, and marimba.⁴³

⁴² Pearson-Book 3, page 48

⁴³ Sandy Feldstein and John O'Reilly. *Yamaha Band Student: Combined Percussion (Snare Drum, Bass Drum, Accessory/Keyboard Percussion) Books 1-3*. Alfred Publishing Co, Inc., Van Nuys, CA, 1988.

The text for each method book employs a double-page format, with snare drum, bass drum, and accessory parts on the left and keyboard percussion parts on the right. While there are no introductory pages explaining the philosophy of combined percussion, it appears from the content that the intent is to develop well-rounded percussionists as opposed to percussionists who specialize on one instrument such as snare drum, bass drum, or keyboard instruments.

This method series does not mention a preference for either matched or traditional grip as the basis for beginning snare drum instruction. However, the structure and overall content of the method suggest a combined percussion curriculum employing matched grip on all instruments as fundamental part of the instructional format.

The format for presenting the rudiments consists of an illustration at the top of the page on which it is introduced. Rudiments are utilized in a one-line exercise at the bottom of the same page entitled "Just for Drums." Rudiments appear in the musical examples contained on its page of introduction. For example, double strokes are introduced on page 5, but appear for the first time in a musical example on page 7.

Keyboard percussion instrument pages follow the instructional format for all other melodic instruments, with the exception of a section entitled "Just For Keyboard." This portion of the method book contains exercises and studies which incorporate a particular skill or concept for keyboard instruments, such as double stops. These exercises also constitute a review of the key signatures introduced in the method book. This format is followed throughout all three books in the series.⁴⁴

⁴⁴ Feldstein/O'Reilly-Book 1, pages 5, 7.

Yamaha Band Student-Book 1
Skills, Concepts, and Instruments

Instruction begins with the introduction of double strokes, the first snare drum rudiment, paradiddle, and triangle in the percussion pages, along with written accidentals in the keyboard instrument pages. A total of two pages is allocated for instruction of these skills and concepts.⁴⁵

The first full band arrangements appear 30% into this method book. "Jingle Bells" (arr. Feldstein/O'Reilly), is written on two staves and requires snare drum, bass drum, and triangle for percussion.⁴⁶

The next rudiments introduced are the flam and flam tap, appearing 35% into the method book. Also included in this portion of the method book is the introduction of the suspended cymbal. One page is devoted to each of these topics. A musical example featuring these two rudiments is "Let's Row Again," which incorporates flams and flam taps.⁴⁷

The woodblock and the snare drum rudiment flam accent are introduced 45% and 52% into this method book, respectively. The concept of playing on the rim of a drum is introduced on the same page as the flam accent, which also includes the introduction of *divisi* for keyboard instruments. A total of one and a half pages are allocated for woodblock, playing on the rim, and flam accent.⁴⁸

⁴⁵ Feldstein/O'Reilly-Book 1, pages 5-10.

⁴⁶ Feldstein/O'Reilly-Book 1, page 9.

⁴⁷ Feldstein/O'Reilly-Book 1, pages 10-15.

⁴⁸ Feldstein/O'Reilly-Book 1, pages 14-17.

Five stroke and nine stroke rolls (rudiments) are introduced 67% into this method book, along with sustained rolls for keyboard instruments. One page is devoted to both five and nine stroke rolls. Musical examples containing these skills include "Smooth As Glass," which requires rolls in the keyboard instrument part, and an excerpt from Beethoven's "Ode To Joy from Symphony No. 9," which contains five stroke rolls.⁴⁹

The rim shot, suspended cymbal roll, triangle roll, and playing snare drum with snares off are introduced beginning 80% through this method book. A total of one page is allocated to these subjects. Musical examples utilizing these skills and concepts include an excerpt from Dvorak's "Largo from the New World Symphony."⁵⁰

Book 1 concludes with separate full-page solos for percussion and keyboard instruments. "Suspension" is a multiple percussion solo written for snare drum and suspended cymbal, utilizing flams, paradiddles, nine stroke rolls, and snares on/off.⁵¹

Yamaha Band Student-Book 2 Skills, Concepts, and Instruments

Instruction begins with a section devoted to the proper method of tuning of drum heads. The authors explain the function of the tension rods in the process of adjusting the pitch of the drum. The rudiment flam paradiddle for snare drum occurs at the 20% point of this method book, and is included in the duet "Dueling Sixteenths."⁵²

⁴⁹ Feldstein/O'Reilly-Book 1, pages 20-23.

⁵⁰ Feldstein/O'Reilly-Book 1, pages 25-27.

⁵¹ Feldstein/O'Reilly-Book 1, pages 31.

⁵² Feldstein/O'Reilly-Book 2, pages 4-7.

The multiple bounce (buzz) roll and the tambourine are introduced 33% and 40%, respectively, into this method book. Two pages are devoted to instruction these topics. An illustration is included concerning how to play the tambourine. The authors also explain three ways of striking this instrument:

- 1.) finger tips
- 2.) knuckles or heel of the hand
- 3.) flat of the hand

The tambourine is utilized in the duet "Dueling Sixteenths," a piece occurring on the same page as its introduction. One page is devoted to this subject.⁵³

Tambourine roll, as well as the rudiments drag and flamacue are the next topics covered, beginning at 44% into this method book. Musical examples containing these skill include "Theme from Marche Slav," which employs the drag as well as the multiple bounce roll, and the duet "A Little Pop," which incorporates tambourine rolls. Both the drag and tambourine roll are allocated a full page. Flamacues are not included in musical examples in this method book, except for their introduction.⁵⁴

Tonal properties of the snare drum and independence of hands are the next topics of instruction, starting at 67% into the this method book. The authors explain that different areas of the batter head produce different tones. Students are instructed to experiment to find areas of the head that are most appropriate to the music. One-half page is devoted to this subject.⁵⁵

⁵³ Feldstein/O'Reilly-Book 2, pages 10-13.

⁵⁴ Feldstein/O'Reilly-Book 2, pages 14-17.

⁵⁵ Feldstein/O'Reilly-Book 2, pages 20, 28.

Independence is explained as the ability to play two lines of music. The authors give a two-line example in which the right hand plays the higher notes, and the left hand plays the lower notes. Independence is required in the musical example "Our Boys Will Shine Tonight." Two pages are devoted to this topic.⁵⁶

Double paradiddle and triple paradiddle (rudiments), and the concept of damping of muffling bass drum and metallic accessory instruments are introduced 75% into this method book. The technique of dampening rests in the bass drum part is required in "Soldier's March" (Schumann).

The triple paradiddle is included in "Rudimentally Yours" (Feldstein/O'Reilly), a full page snare drum solo incorporating many of the rudiments covered in this method book. One page is allocated to these topics.⁵⁷

The single ratamacue is introduced 90% through the text. It is featured in "March from the Nutcracker Ballet" (Tchaikovsky), a piece also incorporating long rolls and flams.⁵⁸

Yamaha Band Student-Book 3 Review Pages

The final book in this method series begins with a review of material from the previous book; in this portion of the method, students are required to perform etudes containing previously learned rhythms and key signatures. An example of this is "Ab

⁵⁶ Feldstein/O'Reilly-Book 2, pages 21-22.

⁵⁷ Feldstein/O'Reilly-Book 2, pages 24-25, 31.

⁵⁸ Feldstein/O'Reilly-Book 2, pages 27, 31.

Major Etude and Chords,” which utilizes flams and drags in the percussion part, and divisi in the keyboard percussion part.⁵⁹

Format

Following the review section, this method book consists almost entirely of musical examples, with the exception of introductory exercises following the first appearance of a skill or concept. An example of this is the seven stroke roll, which is included in two one-line exercises immediately after its introduction. There is also a separate mallet percussion part on the corresponding keyboard percussion page.⁶⁰

Introduction of Skills, Concepts, and Instruments

Seven stroke rolls on the beat for snare drum are introduced 29% into the method book. This rudiment is incorporated in the musical example “Take Me Out to the Ball Game.” The “Just for Drums” section also includes an exercise featuring the seven stroke roll starting on the upbeat in rudimental (double bounce) style.⁶¹

Bells and percussion are combined in the same part in the musical example “Barnacle Bill the Sailor,” a piece featuring flam accents in the snare drum part and extended rolls in the orchestra bell part. This is the only time in the method series that this combination of instruments occurs on the same page.⁶²

⁵⁹ John O'Reilly and John Kinyon. *Yamaha Band Student: Combined Percussion-Book 3*. Alfred Publishing Co., Inc., Van Nuys, CA, 1995, pages 4-5.

⁶⁰ O'Reilly/Kinyon-Book 3, pages 6-9.

⁶¹ O'Reilly/Kinyon-Book 3, page 9.

⁶² O'Reilly/Kinyon-Book 3, page 13.

The drag paradiddle #1 occurs 52% into this method book. "Rudimental Thunder," a snare drum solo occurring later in the method book, utilizes the drag paradiddle # 2, a rudiment that is not introduced in book 3.⁶³ The snare drum rudiment, paradiddle-diddle is covered 67% into this method book, and is incorporated in the musical example "Greensleeves" on the page of its introduction. One-half page is devoted to this rudiment.⁶⁴

Musical Examples

From the 77% point of this method book, the content consists entirely of musical examples; there are no new skills, concepts or instruments introduced throughout the remainder of this book. Music in this portion of the method book contain previously learned skills and concepts from the preceding pages.

"Rudimental Thunder" is written for snare drum and incorporates flams, long rolls, five stroke rolls on the upbeat as well as on the downbeat, seven stroke rolls, nine stroke rolls, and drag paradiddle #2. All rolls in this solo are to be played in rudimental style.⁶⁵

An arrangement of Handel's "Air and Bouree" is written for keyboard percussion solo and employs long rolls. This solo features a distinct melodic line and requires the percussionist to chose the most efficient sticking patterns which do not interfere with the musical flow of the work's long phrases, a characteristic of Baroque era music.⁶⁶

⁶³ O'Reilly/Kinyon-Book 3, pages 16, 21, 27.

⁶⁴ O'Reilly/Kinyon-Book 3, page 20.

⁶⁵ O'Reilly/Kinyon-Book 3, "Percussion," page 27.

⁶⁶ O'Reilly/Kinyon-Book 3, "Keyboard," page 27.

The final musical example in this method series is a two page piece for full band entitled "Suite for Winds and Percussion." This work is written for snare drum, bass drum, crash cymbals, and tambourine in the percussion part; it also includes a separate part for keyboard percussion instruments. The percussion part features nine stroke rolls for snare drum, and a long roll for tambourine. The keyboard percussion part contains extended rolls.⁶⁷

Specialized Pages

This method book concludes with two pages of exercises for both snare drum and keyboard percussion instruments. The snare drum pages contain three line exercises utilizing the following rudiments:

- 1.) single, double, and triple paradiddles
- 2.) flam, flam tap and flam accents
- 3.) five, seven, nine and seventeen stroke rolls, long rolls
- 4.) flam paradiddle, flamacue
- 5.) single, double, and triple ratamacues
- 6.) drag paradiddle, paradiddle-diddle⁶⁸

Essential Elements Rhodes, Bierschenk, and Lautzenheiser

This method book series contains two books; content of method books consists of 140 and 130 exercises and musical examples for books 1 and 2, respectively,

⁶⁷ O'Reilly/Kinyon-Book 3, pages 27-28.

⁶⁸ O'Reilly/Kinyon-Book 3, "Snare Drum," pages 30-31.

and is devoted exclusively to non-keyboard percussion instruments. This series also includes four supplementary pages under the heading "Special Percussion Exercises," which incorporate roll review exercises, as well as studies in advanced meters accents, independence, and stick control. The final pages of these method books contain the *Percussive Arts Society's International Drum Rudiments*.

Essential Elements-Book 1 Introductory Pages

This method book begins with a brief history of percussion. Mentioned in these three paragraphs are pre-historic cultures, Turkish military bands, orchestral percussion, and famous percussionists (e.g. Buddy Rich).⁶⁹

Matched grip, which the authors refer to matched grip as "a natural grip," and traditional grip are explained in the next portion of the introductory pages. Illustrations show the hand position and drum set-up for both grips:

- 2.) matched grip-right and left hands mirror each other, drum is flat
- 3.) traditional-right and left hands use different grips, drum is tilted⁷⁰

The next page is entitled "Basic Percussion Instruments," and consists of a list of percussion instruments commonly used in instrumental music programs. This section also includes suggestions concerning mallet and stick selection, as well as a list of general accessory percussion instruments (e.g. tambourine, cowbell).⁷¹

⁶⁹ Tom C. Rhodes, Donald Bierschenk, and Tim Lautzenheiser. *Essential Elements: A Comprehensive Band Method-Percussion Book 1*. Hal Leonard Publishing Corporation, Milwaukee, WI, 1997, pages 1-2.

⁷⁰ Rhodes. et. al. Book 1, pages 2-3.

Percussion clef is also demonstrated in the introductory pages, along with the letter names of lines and spaces for both treble and bass clefs. The authors state that students should practice all exercises in this method book in conjunction with *Essential Elements Keyboard Percussion Book*, and should switch parts frequently. A double page format is used in this method (e.g. 5-A, 5-B), with content pertaining almost exclusively with non-pitched percussion instruments. Overall content of this method book consists of 140 exercises and musical examples.⁷²

Rudiments and Sticking

The concept of multiple bounce is introduced 11% through this method book, and is taught in conjunction with eighth notes. The authors instruct students to “let the stick bounce freely on the drum head.”

Also included in this portion of the method book is an explanation of the concept of right hand lead. This refers to the use of right hand on all downbeats and left hand on all upbeats. Right hand lead is incorporated in the musical example “Old MacDonald Had A Band” one page after its introduction.⁷³

The flam and the paradiddle are introduced 38% and 43% into the method book, respectively. The authors include illustrated definitions of these rudiments. Two pages are spent on instruction of flams; they are included in the musical example “Alouette.” One page is devoted to these rudiment.⁷⁴

⁷¹ Rhodes. et. al. Book 1, page 4 A-B.

⁷² Rhodes. et. al. Book 1, page 5 A-B.

⁷³ Rhodes. et. al. Book 1, pages 6-B to 7-B.

⁷⁴ Rhodes. et. al. Book 1, pages 11-A to 12-B.

Flam taps are introduced in conjunction with sixteenth notes 48% into this method book. This rudiment is utilized in the musical example "Jolly Old St. Nick," in order to demonstrate the relationship between eighth and sixteenth notes. One page is devoted to instruction of this rudiment.⁷⁵

The closed (buzz) roll is first presented at the 61% point of this method book, and is introduced in conjunction with a grouping of four sixteenth notes and occurs later (75%) through the method book as an extended roll. Extended rolls are illustrated as half notes, dotted half notes, and whole notes. One page is devoted to instruction of this rudiment.⁷⁶

The final rudiment introduced is the flamacue, which is presented 95% into the text. It is featured in F.W. Meacham's "American Patrol." One-half page is devoted to this rudiment.⁷⁷

Instruments

Bass drum appears immediately after the introduction of the snare drum. The authors describe how to hold the bass drum mallet and where to strike on the surface of the drum head for best tone quality. The bass drum is played in conjunction with snare drum in all musical examples and exercises except for those pertaining exclusively to another instrument. One-half page is devoted to the introduction of this instrument.⁷⁸

⁷⁵ Rhodes. et. al. Book 1, page 13-B.

⁷⁶ Rhodes. et. al. Book 1, pages 17-A, 23-A.

⁷⁷ Rhodes. et. al. Book 1, page 26-A.

Crash cymbals are the next instrument covered, and are introduced 25% into the text. An explanation of how to hold the cymbals is included, as well as a description of how to choke or muffle the cymbals. One half page is allocated for the introduction of this instrument.⁷⁹

Woodblock and triangle are the next instruments introduced in this method book. They initially appear 33% and 35% into the text, respectively. The written definitions also include basic performance techniques (e.g. use a metal beater...hit the triangle opposite the open end), for both instruments. Woodblock appears in "Old Joe Clark," which also features double bounce sticking for snare drum. Triangle appears in Stephen Foster's "Camptown Races." Students are instructed to write in the sticking for snare drum. Three pages are allocated for instruction of these instruments.⁸⁰

Claves and maracas are introduced at the 43% point of the method book. These instruments are given a written definition and performance suggestion. An example of this is the instructions for playing maracas: "Hold maracas by the handles. Use short, precise wrist motion to shake maracas."⁸¹ Claves and maracas are included in the musical example "Mexican Clapping Song." One page is devoted to these instruments.⁸²

⁷⁸ Rhodes. et. al. Book 1, page 5-B.

⁷⁹ Rhodes. et. al. Book 1, page 8-B.

⁸⁰ Rhodes. et. al. Book 1, pages 10-A, 10-B, 11-B.

⁸¹ Rhodes. et. al. Book 1, page 12-B.

⁸² Ibid.

Tambourine is also introduced in this portion of the text. The authors list three ways to play this instrument in order to achieve different sounds:

- 1.) Soft sounds-fingertips on the head
- 2.) Medium loud sounds-palm side of fist or straight fingers
- 3.) Loud sounds-knuckles on head⁸³

Sleigh bells and suspended cymbal are the final instruments introduced in this method book at the 48% and 51% through the text, respectively. These instruments are given a written descriptions, and the authors also include performance suggestions. One and one-half pages to these instruments.⁸⁴

Book 1 concludes with four multi-page arrangements featuring combinations of percussion instruments. An example of this is “Can-Can” (Offenbach arr. Lepper), a work for percussion ensemble written for five or more players. Instrumentation is as follows:

- 1.) Keyboard percussion-1 or more players
- 2.) Snare Drum/Bass Drum-2 or more players
- 3.) Crash Cymbal/Woodblock-1 or 2 players
- 4.) Triangle/Tambourine- 1 or 2 players

This piece features right hand lead and playing on the rim for snare drum, as well as triangle and tambourine rolls. The keyboard percussion part includes double stops. Performance requirements for this piece also include switching back and forth between different instruments by one player. This is the fourth musical example containing a mallet part in this method book.⁸⁵

⁸³ Rhodes. et. al. Book 1, page 13-A.

⁸⁴ Rhodes. et. al. Book 1, pages 13-B, 14-B.

Essential Elements-Book 2: Rudiments and Sticking

This book begins with a description of four methods of sticking commonly used in playing snare drum:

- 1.) Alternate sticking: R L R L
- 2.) Single hand sticking: R R R R or L L L L
- 3.) Right hand lead: R on strong divisions of the beat
- 4.) Rudimental sticking: Basic rudiments

Content

Right hand lead occurs in the musical example "Salsa Siesta." Alternate sticking is utilized in "Chromatic Cruise," and is the predominant method of sticking used in this method book. Single hand sticking is featured in "A-Roving." Rudimental sticking is incorporated in all musical examples containing drum rudiments (e.g. flam taps in "Glow Worm").⁸⁶ A total of four pages are devoted to instruction of these skills.

The concept of double bounce is introduced at the beginning the text. The authors include a written and illustrated definition, which also includes practice suggestions. The double bounce is incorporated in the musical example "Tallis Canon" (Thomas Tallis) two pages after its introduction. One page is devoted to this concept.⁸⁷

⁸⁵ Rhodes. et. al. Book 1, pages 27 A-C.

⁸⁶ Tom C. Rhodes, Donald Bierschenk, and Tim Lautzenheiser. *Essential Elements: A Comprehensive Band Method-Percussion Book 2*. Hal Leonard Publishing Corporation, Milwaukee, WI, 1991. pages 2-A, 3-A, 5-A, 7-A.

⁸⁷ Rhodes. et. al. Book 2, pages 2-B, 4-A.

The snare drum rudiments flamadiddle and double paradiddle are introduced 10% and 13% into this method book, respectively. The authors include illustrations of both rudiments, along with written definitions. The bass drum roll is also introduced in this portion of the text.

Flamadiddles occur along with flam taps in the musical example "Glow Worm." Double paradiddles are incorporated in "A Change of Key." Two pages are allocated for instruction of these topics.⁸⁸

The drag, appears at the 22% point of book 2. Included in its definition is an illustration of the proper method of sticking. The drag appears in the musical example "A-Roving." One page is devoted instruction of this rudiment.⁸⁹

Flam accents and flam tap in 6/8 meter are introduced 57% into the text. Both rudiments are utilized in the musical example "Lazy Day." They are the final rudiments introduced in this method book series. One-half page is allocated to these rudiments.⁹⁰

Instruments

Guiro is the first instrument introduced in this method book, occurring 10% through the text. The authors provide a brief description and history of this Latin-American instrument, along with performance suggestions that instruct the student on the accepted method of producing a tone on this instrument. The guiro is incorporated in the musical example "Salsa Siesta." One page is devoted to this instrument.⁹¹

⁸⁸ Rhodes. et. al. Book 2, pages 4-A, 5 A.

⁸⁹ Rhodes. et. al. Book 2, page 7-A.

⁹⁰ Rhodes. et. al. Book 2, page 15-A.

Timpani are introduced 36% through this method book. A brief written description, as well as their function as tonal percussion instruments is provided, and the explanation that timpani parts are written in bass clef. The authors include suggestions for tuning pedal timpani e.g. "Use an electronic tuner...lightly tap your fingers on the head of one drum and compare...pitch(es). The authors include suggestions as to what type of mallets are appropriate for timpani.⁹²

Timpani appear in the musical example "She'll Be Comin' 'Round The Mountain." This piece is written for two timpani tuned to an interval of a perfect fifth. Students are instructed to ask their teacher for assistance with pitch changes and tuning. One-half page is devoted to instruction of this instrument.⁹³

Special Techniques

Bass drum roll is introduced 12% into the text. The authors include suggestions for performing this skill. Bass drum roll is included in the musical example "Glow Worm." One-half page is allocated to this skill.⁹⁴

The triangle roll is introduced 46% into this method book. An explanation of how to perform this skill is provided (...using rapid...motion between the bottom and the side). The triangle roll is incorporated in the musical example "English Dance." One-half page is allocated for this skill.⁹⁵

⁹² Rhodes. et. al. Book 2, page 9-B.

⁹³ Ibid.

⁹⁴ Rhodes. et. al. Book 2, page 5-A.

⁹⁵ Rhodes. et. al. Book 2, page 12-A.

The timpani roll is discussed 22% through this method book. An explanation of how to perform this skill is provided, as well as performance suggestions. In addition, there is an illustration of how this skill is notated. The timpani roll appears in "Marching Along." One-half page is devoted to instruction of this skill.⁹⁶

Special Pages

Following the 130 exercises and musical examples contained in this method book are four pages devoted to advanced study and review of previously learned material. This section is entitled "Special Percussion Exercises" and includes etudes incorporating rolls, additional studies in 6/8 meter, accent exercises, and studies for improving independence of hands. Each topic is allocated one page.⁹⁷

Also included in this portion of the method book is a page of stick control and rolls without release notes. Both skills are allocated one-half page of instruction. The method series concludes with the inclusion of the Percussive Art Society's 40 International Drum Rudiments.⁹⁸

Accent on Achievement: Overview

This method book is the first in a series, and is described by the authors as "a comprehensive band method that develops creativity and musicianship."⁹⁹ The second

⁹⁶ Rhodes. et. al. Book 2, page 13-A.

⁹⁷ Rhodes. et. al. Book 2, pages 28-A to 29-B.

⁹⁸ Rhodes. et. al. Book 2, pages 30-A to 31-B.

⁹⁹ John O'Reilly and Mark Williams. *Accent on Achievement: Combined Percussion-Book I*. Alfred Publishing Co., Inc., Van Nuys, CA, 1997.

book of the series was unpublished at the time of this study. Book 1 begins with 8 pages of introductory material, consisting of four pages for percussion and mallet instruments.

These pages contain descriptions of the following instruments:

- 1.) Snare Drum
- 2.) Triangle
- 3.) Woodblock
- 4.) Tambourine
- 5.) Suspended Cymbal
- 6.) Bass Drum
- 7.) Crash Cymbals

Each instrument description includes a color photograph of a middle school band student demonstrating grip and playing position. Also included is an accompanying text for each illustration, with performance suggestion and practice tips. Both matched and traditional grip are illustrated for playing snare drum.¹⁰⁰

Following the introductory pages, content of this method book consists of 30 pages of double-page instruction, containing 134 exercises and musical examples, with percussion on the left-hand side, and mallet percussion on the right. The prevailing format for the introduction of rudiments is a brief description along with an illustration, at the top of the page of introduction, in conjunction with a special exercise at the bottom of the same page. Rudiments are subsequently utilized in a musical example one to three pages later in the method book.

¹⁰⁰ O'Reilly/Williams-Book 1, pages 4-6.

Another feature of this method book is "Accent on Performance," a series of full page arrangements appearing at regular intervals throughout the book (e.g. pages 11, 17, 23, 29, 36). The musical examples on these pages utilize skills, concepts, and instruments covered in previous pages.

The final portion of this method book consists of a series of advanced exercises for snare drum and mallet percussion instruments. Exercises include rhythm studies for both snare drum and mallet percussion, as well as accent, and rudiment studies for snare drum. Also included are scale studies for mallet percussion instruments.¹⁰¹

Rudiments and Sticking

The first rudiment introduced in this method book is the single paradiddle, and occurs 16% into the text. The authors include an illustration as well as a written definition. Single paradiddles are featured in the musical example "Mary Ann." One-half page is devoted to this rudiment.¹⁰²

Flams and flam taps are the next rudiments covered in this method book. They are introduced at 30% and 40% through the text, respectively. Flams are incorporated in an excerpt from "Southern Roses" (Johann Strauss, Jr.). Flam taps are featured in "Minka, Minka." A total of one page is allocated to instruction of these rudiments.¹⁰³

The flam accent, occurs at 52% into the text. It is incorporated into the musical example "Bella Bimba" one page after its introduction. One-half page is devoted to this

¹⁰¹ O'Reilly/Williams-Book 1, pages 11, 17, 23, 29, 36.

¹⁰² O'Reilly/Williams-Book 1, pages 9, 10.

¹⁰³ O'Reilly/Williams-Book 1, pages 13, 14, 16, 18.

rudiment, which does not appear in subsequent pages of book 1.¹⁰⁴ Long rolls for mallet percussion instruments and nine stroke rolls for snare drum are introduced 70% into this method book. Long rolls are featured in an excerpt from Dvorak's "New World Symphony." Nine stroke rolls are incorporated in "Folk Festival." A total of one and one-half pages are allocated for teaching these rolls.¹⁰⁵

The final rudiment introduced in this method book is the five stroke roll, initially occurring 88% through the text, in conjunction with double stops for mallet percussion instruments. The five stroke roll is illustrated in two ways:

- 1.) beginning on the downbeat
- 2.) beginning on the upbeat

Downbeat five stroke rolls are featured in "Tom Dooley." Upbeat five stroke rolls are incorporated in an excerpt from Elgars's "Pomp and Circumstance." Two pages are devoted to this rudiment.¹⁰⁶

Instruments and Special Techniques

Bass drum is the first instrument introduced following snare drum, and initially appears 09% into this method book. The authors give a brief synopsis of proper playing techniques and indicate that the bass drum is written in the bottom space of percussion clef. From this point on in the method book, snare drum and bass drum are paired together on the same stave. One page is devoted to instruction of this instrument.¹⁰⁷

¹⁰⁴ O'Reilly/Williams-Book 1, pages 20, 21.

¹⁰⁵ O'Reilly/Williams-Book 1, pages 27-28.

¹⁰⁶ O'Reilly/Williams-Book 1, pages 31-33.

Triangle is introduced 20% through the text, in conjunction with tied notes. Music notation for triangle consists of triangle shaped note heads. This instrument appears in "The Score is Tied." One page is allocated to the instruction of this instrument.¹⁰⁸

Suspended cymbal is introduced 33% into this method book, in conjunction with the suspended cymbal roll. Notation for this instrument consists of diamond shaped note heads and x's. Suspended cymbal appears initially in "Three-Four Duet." Students are instructed that all suspended cymbal rolls are to be played with alternating single strokes, and that mallets are the most common choice for performing this technique.

Suspended cymbal rolls first occur in the duet "Aura Lee," which also feature snare drum played with snares off. Double stops for mallet instruments are also introduced in this portion of the method book. A total of three pages are devoted to these topics.¹⁰⁹

Tambourine is introduced 45% through the text. The authors give a brief review of the playing techniques initially described in the introductory pages:

- 1.) strike with fingertips
- 2.) strike with knuckles
- 3.) strike with heel of hand

Tambourine appears in the musical example "Minka, Minka," a piece that also includes flam taps on snare drum. One page is devoted to instruction of this

¹⁰⁷ O'Reilly/Williams-Book 1, page 8.

¹⁰⁸ O'Reilly/Williams-Book 1, page 10.

¹⁰⁹ O'Reilly/Williams-Book 1, pages 14-15.

instrument.¹¹⁰ The concept of dampening notes on metallic mallet percussion instruments is discussed 52% into the text of this method book. The authors instruct students to stop the sound of the bar on orchestra bells with their hand, tempo permitting. One page is allocated for instruction of this technique.¹¹¹

Woodblock is introduced at the 54% point of this method book. It is notated with regular note heads. This instrument is included in the musical example "Chopsticks," a duet including tambourine. One-half page is devoted to instruction of this instrument.¹¹²

Crash cymbals are the final instruments introduced in this method book, appearing at the 80% point of the text. Students are advised to refer back to the photograph in the introductory pages pertaining to this instrument. Notation of crash cymbals consists of diamond shaped note heads and x's, and is placed in the first space below bass drum. This instrument is included in the musical example "Clarinet Climb." One-half page is allocated for instruction of this instrument.¹¹³

Special Pages

Following the 134 exercises and musical examples of this method book, there are six pages of exercises devoted to individual instruments. For example, "Yankee Doodle Drummer" is a two page snare drum solo with piano accompaniment that utilizes five

¹¹⁰ O'Reilly/Williams-Book 1, page 18.

¹¹¹ O'Reilly/Williams-Book 1, page 20.

¹¹² O'Reilly/Williams-Book 1, page 21.

¹¹³ O'Reilly/Williams-Book 1, pages 26, 28.

stroke rolls on the downbeat and on the upbeat, nine stroke rolls, and flams. "Hunter's Chorus from Der Freishutz" (Weber) is a mallet percussion solo featuring accents and arpeggios; this piece also contains *apiano* accompaniment.¹¹⁴ The final musical example of this method book is "Sousa Spectacular," a one page work for snare drum, bass drum, crash cymbals, tambourine, and mallet percussion, which features five and nine stroke rolls.¹¹⁵

The concluding portion of this method book contains seven double pages of exercises which feature skills, concepts, and instruments covered in the course of book 1. "Accent on Scales" features rudiments on the snare drum page and scales, chords, double stops, and movement by thirds on the mallet percussion page.¹¹⁶

"Accent on Rhythms" consists of twenty single line rhythm studies for mallet instruments.¹¹⁷ "Accent on Rests" contains ten exercises for both percussion (snare drum/bass drum) and mallet percussion instruments. These studies are rhythmically in unison, with mallet percussion parts containing scale-wise movement, arpeggios, and dampening of notes. "Accent on Snare Drum," which is a review of accents and flams, and "Accent on Mallets," which utilizes double stops and arpeggios, conclude this method book.¹¹⁸

¹¹⁴ O'Reilly/Williams-Book 1, pages 34-5.

¹¹⁵ O'Reilly/Williams-Book 1, page 36.

¹¹⁶ O'Reilly/Williams-Book 1, page 37.

¹¹⁷ O'Reilly/Williams-Book 1, pages 38-9.

¹¹⁸ O'Reilly/Williams-Book 1, pages 40-41.

Summary of Method Books

Table 4-4 provides a summary of the content-skills, concepts, and instruments presented in each of the method books examined in the study. A percentage is used to indicate the point at which a particular skill or instrument is introduced in the text of a method book. Time allotted is indicated in increments of one-half pages. This number value includes a written explanation and the page of introduction of a skill or instrument.

Coverage represents to what degree the skill, concept, or instrument is examined:

- 1.) Cursory: superficial examination of skill e.g. the flam is a rudiment
- 2.) Moderate: a definition and explanation of skill, concept, or instrument that includes brief performance instructions e.g. strike the woodblock in the center with a yarn mallet
- 3.) Thorough: topic is introduced with a clear definition, an educationally functional illustration, and specific performance instructions e.g. "Using a bass drum beater, strike the drum halfway between the rim and the center of the head. Use a...forearm motion."¹¹⁹

The last column, "integrated in music," refers to the extent that a skill, concept, or instrument is incorporated in musical examples, following its page of introduction in a particular method book. The terms are as follows:

- 1.) Seldom: 0-1 appearances
- 2.) Occasionally: 2-3 appearances
- 3.) Frequently: 4-5 appearances
- 4.) Extensively: 6 or more appearances

¹¹⁹ Pearson-Book 1, page 3.

Rudiments

Flams and single paradiddles were the rudiments introduced at the most consistent point within the four method books. Flams were introduced 23 % into *Standard of Excellence-Book 1*, 35% into *Yamaha Band Student-Book 1*, 36% into *Essential Elements-Book 1*, and 28% through *Accent on Achievement*. In each of the four method books, flams were integrated extensively into musical examples.

The single paradiddle was introduced within the first half of book one in all method books examined. Each of the four method books integrated this rudiment into musical examples at a different level of inclusion:

1. *Yamaha Band Student*-Extensively
2. *Standard of Excellence*-Frequently
3. *Essential Elements*-Occasionally
4. *Accent on Achievement*-Seldom

It is interesting to note that double strokes were introduced in the first book in three of the selected method book series. The fourth method book (*Essential Elements*) introduced this skill in book two. Multiple bounce strokes were introduced in book one of *Standard of Excellence* and *Essential Elements*; in contrast, this skill was not introduced until the second book of the *Yamaha Band Student* series, and *Accent on Achievement* did not cover this skill in book one of the method series. These two dissimilar formats suggests a difference of philosophy among the four method book series regarding the subject of beginning instruction of rolls.

Five stroke rolls using double bounce strokes were prominently featured in three of the four method book series examined in this study. This rudiment was introduced in

book one of all method books, with the exception of *Essential Elements*, which used the multiple bounce (buzz) stroke as the starting point for all rolls, and which did not.

Mallet Percussion

The two skills most frequently employed in three of the four method books examined in the study were rolls and double stops. These skills were introduced in the last half of book one in all method books, excluding *Essential Elements*. Rolls and double stops were integrated extensively into the musical examples of *Standard of Excellence*, *Yamaha Band Student*, and *Accent on Achievement*. Basic four-mallet grips, techniques, and skills for mallet percussion instruments was found only in *Standard of Excellence-Book 3* (page 10).

The instructional format with regard to mallet instruments was nearly identical in three of the four method book series with respect to the mallet percussion instrument; the content followed almost exclusively that of the treble clef instruments. In addition, all method book series incorporated mallet percussion instruments in musical examples. An example of this is found in *Accent on Achievement* (page 13), in which the mallet percussion part in the musical example "London Bridge" is identical to that of the clarinet part.¹²⁰

Instruments

All four selected method book series provided thorough coverage of snare drum, bass drum, crash cymbals, suspended cymbal, tambourine, woodblock. Three of the four methods also provided extensive coverage of mallet percussion instruments

¹²⁰ John O'Reilly and Mark Williams. *Accent on Achievement: Combined Percussion-Book 1.*, and *Bb Clarinet-Book 1*. Alfred Publishing Co., Inc., Van Nuys, CA, 1992.

e.g. bells, xylophone. In these methods, scales, clefs, and key signatures are presented at the beginning of book one of the series.

The exception is *Essential Elements*, which also introduces clefs and scales at the beginning of book one. However, it provides neither formal nor consistent presentation of mallet percussion instruction. In contrast to the other three percussion methods, this method book series is the only one of the four that included instruction on timpani as part of the basic percussion curriculum.

Accessory percussion instruments were covered in a more comprehensive manner in *Essential Elements* in comparison with the other three method book series selected for examination in this study. An example of this is the introduction of the tambourine on page 13-A, in which a detailed description of basic playing techniques for this instrument are included.

Table 4-4
Method Book Content
Standard of Excellence-Book 1

Skill/Technique	Introduced	Pages Allotted	Coverage	Integrated in Music
Paradiddle	10%	1	Moderate	Frequently
Multiple Bounce	15%	1	Cursory	Frequently
Flam	23%	1	Thorough	Extensively
Flam tap	26%	1/2	Moderate	Seldom
Flam Accent	48%	1/2	Moderate	Seldom
Flam Paradiddle	55%	1/2	Moderate	Seldom
9-Stroke Roll	76%	1/2	Thorough	Frequently
5-Stroke Roll	79%	1	Thorough	Extensively
17-Stroke Roll	89%	1/2	Thorough	Occasionally
Rim Shot	95%	1	Thorough	Frequently
Double Strokes	98%	1	Thorough	Frequently

Table 4-4 (cont.)
Method Book Content
Standard of Excellence-Book 1

<u>Mallets</u>	<u>Introduced</u>	<u>Pages Allotted Coverage</u>		<u>Integrated in Music</u>
Rolls	72%	1	Moderate	Frequently
Double Stops	89%	1/2	Moderate	Occasionally
<u>Instruments</u>				
Bells/Snare Drum	Beginning	2	Thorough	Extensively
Bass Drum	10%	1/2	Moderate	Extensively
Suspended Cymbal	95%	1/2	Cursory	Frequently

Standard of Excellence-Book 2

<u>Skill/Technique</u>	<u>Introduced</u>	<u>Pages Allotted Coverage</u>		<u>Integrated in Music</u>
Double Paradiddle	20%	1/2	Cursory	Seldom
Drag	25%	1/2	Cursory	Extensively
Single Drag Tap	33%	1/2	Cursory	Frequently
<u>Instruments</u>				
Chimes	25%	1	Cursory	Seldom
Marimba	96%	1	Cursory	Occasionally
Xylophone	98%	1	Cursory	Occasionally

Standard of Excellence-Book 3

<u>Skill/Technique</u>	<u>Introduced</u>	<u>Pages Allotted Coverage</u>		<u>Integrated in Music</u>
Triple Ratamacue	23%	1/2	Cursory	Seldom
13-Stroke Roll	29%	1	Thorough	Occasionally
Single Ratamacue	38%	1	Moderate	Frequently
Double Ratamacue	40%	1/2	Moderate	Occasionally
7-Stroke Roll-Triplet	40%	1/2	Thorough	Occasionally
Triple Ratamacue	45%	1/2	Cursory	Seldom
Trill	48%	1	Moderate	Occasionally
4-Stroke Ruff	64%	1/2	Moderate	Frequently
Drag Paradiddle	70%	1/2	Cursory	Seldom
Double Drag Tap	77%	1/2	Cursory	Seldom
15-Stroke Roll	81%	1/2	Moderate	Occasionally
11-Stroke Roll	88%	1	Thorough	Seldom

Table 4-4 (cont.)
Method Book Content
Standard of Excellence-Book 3

Special Skills	Introduced	Pages	Allotted Coverage	Integrated in Music
Bass Drum Roll	81%	1/2	Moderate	Seldom
Ride Cymbal Patterns	95%	1	Moderate	Occasionally
Play with Brushes	95%	1	Thorough	Occasionally

Mallets

4-Mallet Technique	31%	2	Thorough	Seldom
Trill	45%	1	Moderate	Frequently
Grace Note	59%	1	Moderate	Frequently

Yamaha Band Student-Book 1

Skill/Technique	Introduced	Pages	Allotted Coverage	Integrated in Music
Double Strokes	15%	1/2	Thorough	Occasionally
Single Paradiddle	22%	1/2	Moderate	Extensively
Flam	35%	1/2	Cursory	Extensively
Flam Tap	39%	1/2	Cursory	Extensively
Flam Accent	55%	1/2	Cursory	Seldom*
5-Stroke Roll	64%	1/2	Cursory	Frequently
9-Stroke Roll	71%	1/2	Cursory	Extensively
On Rim	55%	1/2	Cursory	Frequently
Susp. Cymb. Roll	81%	1/2	Cursory	Seldom
Triangle Roll	84%	1/2	Cursory	Extensively

Mallets

Double Stops	55%	1/2	Cursory	Frequently
Roll	64%	1/2	Cursory	Extensively

Instrument

Bells/Snare Drum	Beginning	1	Cursory	Extensively
Bass Drum	05%	1/2	Cursory	Extensively
Triangle	20%	1/2	Moderate	Extensively
Suspended Cymbal	42%	1/2	Cursory	Extensively
Woodblock	45%	1/2	Thorough	Seldom

*Flam Accent is utilized only on the page of its introduction (page 17).

Table 4-4 (cont.)
 Band Method Content
 Yamaha Band Student-Book 2

<u>Skill/Technique</u>	<u>Introduced</u>	<u>Pages</u>	<u>Allotted Coverage</u>	<u>Integrated in Music</u>
Flam Paradiddle	20%	1/2	Moderate	Occasionally
Multiple Bounce Roll	33%	1/2	Moderate	Frequently
Drag	44%	1/2	Moderate	Extensively
Flamacue	55%	1/2	Moderate	Seldom
Double Paradiddle	75%	1/2	Moderate	Seldom
Triple Paradiddle	75%	1/2	Moderate	Seldom
Single Ratamacue	90%	1/2	Moderate	Occasionally
<u>Instrument</u>				
Tambourine	40%	1	Thorough	Extensive
<u>Special Techniques</u>				
Tuning Drums	15%	1/2	Thorough	N/A
Dampen/Muffling	78%	1	Thorough	Frequently
Tambourine Roll	50%	1	Thorough	Occasionally
Tonal Properties	67%	1	Moderate	Seldom
Independence	70%	1	Moderate	Frequently

Yamaha Band Student-Book 3

<u>Skill/Technique</u>	<u>Introduced</u>	<u>Pages</u>	<u>Allotted Coverage</u>	<u>Integrated in Music</u>
7-Stroke Roll	30%	1	Moderate	Frequently
Drag Paradiddle #1	52%	1/2	Moderate	Seldom
Paradiddle-Diddle	67%	1/2	Cursory	Occasionally
Drag Paradiddle#2	90%	1	None**	Extensively**

**Drag Paradiddle #2 is used extensively on page 27 ("Rudimental Thunder"); it is not introduced in this method book series.

Essential Elements-Book 1

<u>Skill/Technique</u>	<u>Introduced</u>	<u>Pages</u>	<u>Allotted Coverage</u>	<u>Integrated in Music</u>
Multiple Bounce	11%	1	Thorough	Extensively
Right Hand Lead	20%	1/2	Cursory	Extensively

Table 4-4 (cont.)
Band Method Content
Essential Elements-Book 1

Skill/Technique	Introduced	Pages	Allotted Coverage	Integrated in Music
Flam	36%	1	Thorough	Extensively
Paradiddle	44%	1/2	Cursory	Occasionally
Snares Off	46%	0+	None+	Occasionally
Closed (Buzz) Roll	61%	1/2	Moderate	Extensively
On Rim	81%	0+	None+	Occasionally
Extended Roll	85%	1/2	Thorough	Frequently
Flamacue	95%	1/2	Cursory	Occasionally

Instrument

Snare Drum	Beginning	1	Thorough	Extensively
Bass Drum	05%	1	Thorough	Extensively
Crash Cymbals	26%	1/2	Thorough	Frequently
Woodblock	32%	1/2	Thorough	Frequently
Triangle	36%	1/2	Thorough	Frequently
Maracas	44%	1/2	Thorough	Occasionally
Claves	44%	1/2	Thorough	Occasionally
Tambourine	46%	1/2	Thorough	Frequently
Sleigh Bells	48%	1/2	Cursory	Occasionally
Suspended Cymbal	51%	1/2	Thorough	Occasionally

Special Technique

Tambourine Shake	93%	1/2	Moderate	Occasionally
Rim Shot	44%	1/2	Thorough	Occasionally

+Snares Off is not introduced until Book 2 (page 2-A)

Essential Elements-Book 2

Skill/Technique	Introduced	Pages	Allotted Coverage	Integrated in Music
Double Bounce	04%	1/2	Moderate	Extensively
Flamadiddle	08%	1/2	Cursory	Occasionally
Double Paradiddle	14%	1/2	Cursory	Seldom
Drag	23%	1/2	Thorough	Extensively
Flam Accent	61%	1/2	Cursory	Seldom
Multiple Bounce (6/8)	63%	1/2	Moderate	Occasionally
Independence	66%	1/2	Thorough	Occasionally

Table 4-4 (cont.)
 Band Method Content
 Essential Elements-Book 3

Instrument	Introduced	Pages Allotted	Coverage	Integrated in Music
Guiro	06%	1/2	Moderate	Seldom
Timpani	36%	1	Moderate	Frequently
Bongos	98%	0	None	Occasionally
Wind Chimes	98%	0	None	Occasionally
Shaker	98%	0	None	Seldom
Cowbell	98%	0	None	Occasionally

Table 4-4 (cont.)
 Band Method Content
 Accent on Achievement-Book 1

Technique Introduced	Pages Allotted	Coverage	Integrated in Music	
Snarcs Off	07%	1/2	Cursory	Frequently
Paradiddle	16%	1/2	Cursory	Seldom
Flam	28%	1/2	Moderate	Extensively
Flam Accent	52%	1/2	Cursory	Occasionally
9-Stroke Roll w/				
Double Bounce	77%	1/2	Moderate	Extensively
5-Stroke Roll	90%	1	Cursory	Extensively
<u>Mallets</u>				
Double Stops	33%	1	Moderate	Frequently
Dampening Notes	52%	1	Cursory	Frequently
Rolls	77%	1	Thorough	Extensively
<u>Instruments</u>				
Snare Drum	Beginning	1	Thorough	Extensively
Triangle	20%	1	Thorough	Extensively
Suspended Cymbal	33%	1	Thorough	Extensively
Tambourine	45%	1	Thorough	Extensively
Woodblock	56%	1	Thorough	Frequently
Crash Cymbals	0%	1	Thorough	Frequently
<u>Special Technique</u>				
Susp. Cymbal Roll	37%	1/2	Thorough	Frequently

Overview of Timpani Methods

The next portion of the study will examine the content of the supplemental timpani books of the four band methods selected for analysis from the results of the survey. Method books will be examined for content, sequence, and scope of presented material in the areas of skills, concepts, and instruments.

Standard of Excellence-Timpani Book 1

This method series begins with a brief history of timpani, illustrations of hand position, proper playing posture, grip types, and a discussion of the function of pedal timpani.¹²¹ Content of this method book consists of 155 exercises and musical examples corresponding to the exercises and musical examples in book 1 of *Combined Percussion*. Auxiliary percussion instruments are also covered in this method book (e.g. tambourine, maracas, claves).

Timpani are incorporated in 43% of the exercises and musical examples contained in this method book. Also included are four pages of full-band arrangements that include timpani and/or auxiliary percussion instruments. An example of this is Jeremiah Clarke's "Trumpet Voluntary" (arr. Pearson) which is written for two timpani and incorporates rolls, dampening, and does not require pitch changes.¹²² This method book concludes with two sets of double pages of studies for two timpani featuring rolls, staccato sticking, dampening, and double strokes.¹²³

¹²¹ Bruce Pearson. *Standard of Excellence: Comprehensive Band Method: Timpani and Auxiliary Percussion-Book 1*. Neil A. Kjos Company, San Diego, CA, 1992, pages 1-3.

¹²² Pearson, Timpani/Auxiliary Percussion-Book 1, page 30.

¹²³ Pearson, Timpani/Auxiliary Percussion Book 1, "For Timpani Only," pages 41/41, and "For Auxiliary Percussion Only," pages 41/41.

Standard of Excellence-Timpani Book 2

Following a review section containing a detailed description of dampening on timpani, the content of this method book consists primarily of musical examples incorporating auxiliary percussion skills and timpani skills in a double-page format. Instruments and skills introduced in this text include bongos, cowbell, and the shake roll on tambourine.¹²⁴

Timpani are included in 41% of the exercises and musical examples contained in this method book. There are also four full-page arrangements and one two-page arrangement devoted exclusively to timpani. An example of this is "Sonatina for Timpani," (Pearson/Elledge) a timpani solo in three movements incorporating cross-sticking, double-bounce sticking, dampening, long rolls, and stick clicking.¹²⁵

Standard of Excellence-Timpani Book 3

The final book in this method series is devoted to both auxiliary percussion and timpani instruction and includes continuation of the concepts and skills covered in books one and two of the series.¹²⁶ Pearson reviews instruments previously covered as well as introducing new instruments. Auxiliary percussion instruments are also examined in this method book (e.g. guiro, bongos, castanets).¹²⁷

¹²⁴ Bruce Pearson. *Standard of Excellence: Comprehensive Band Method: Timpani and Auxiliary Percussion-Book 2*. Neil A. Kjos Company, San Diego, CA, 1992, pages 1-3.

¹²⁵ Pearson, Timpani/Auxiliary Percussion Book 2, page 38.

¹²⁶ Bruce Pearson. *Standard of Excellence: Comprehensive Band Method: Timpani and Auxiliary Percussion-Book 3*. Neil A. Kjos Company, San Diego, CA, 1992, pages 1-8.

¹²⁷ Ibid.

Each new instrument introduced includes a drawing that illustrates the proper playing position and technique. Written definitions include detailed performance suggestions applicable to each instrument. For example, students are instructed to warm-up or “prime” the tam-tam by tapping it lightly several times with the fingers prior to striking the instrument with a direct stroke, placed slightly off-center.¹²⁸

Following the review section, timpani is included in 39% of the exercises, studies, and musical examples in this method book. In addition, there is a full page devoted to dampening, single, double, and triple grace notes, as well as the forte-piano crescendo roll. Also included is a two page section devoted to scale studies for three timpani.¹²⁹

Skills and concepts introduced in this book include two drum technique, three-drum technique, and four drum-technique. In addition, there is a section on dampening technique and performance of glisses. Pitch changes are not discussed in this method book series.¹³⁰

Essential Elements-Book 2

Timpani are first introduced in this method series 36% into book 2, as the first book in this series does not cover this instrument. Timpani are included in 7% of the remaining exercises and musical example in this method book. Musical Examples are written for two timpani and do not require pitch changes.¹³¹

¹²⁸ Pearson, *Timpani/Auxiliary Percussion Book 2*, page 9.

¹²⁹ Pearson, *Timpani/Auxiliary Percussion Book 3*, pages 38-39.

¹³⁰ Pearson, *Timpani/Auxiliary Percussion Book 3*, pages 15, 18, 29, 32.

¹³¹ Rhodes. et al. *Essential Elements: A Comprehensive Band Method-Percussion*

Accent On Achievement-Books 1-2 and Yamaha Band Student: Books 1-3

Timpani are not covered in book 1 of *Accent on Achievement*. Book 2 of this method series was not yet in print at the time of this study. The *Yamaha Band Student: Combined Percussion* method book series does not include instruction on timpani, nor does it contain a supplementary book for timpani.

Summary of Timpani Books

Of the four method book series most frequently cited in the survey as being used for instruction of public school percussionists, only *Essential Elements* (Rhodes. et al.)¹³² incorporates timpani into a combined percussion format. Pearson's *Standard of Excellence*¹³³ series contains a supplementary method book for timpani and auxiliary percussion instruction. The *Yamaha Band Student* (O'Reilly. et al.)¹³⁴ method does not include instruction on timpani in the "Combined Percussion" series, nor does it feature a supplementary text for instruction in this area. Book one of *Accent on Achievement* (O'Reilly/Williams) does not include instruction on timpani.¹³⁵ Book two in this series was not in print at the time of the survey.

Book 2. Hal Leonard Publishing Corporation, Milwaukee, WI, 1991, page 9-B.

¹³² Tom C. Rhodes, Donald Bierschenk, and Tim Lautzenheiser. *Essential Elements: Combined Percussion*. Hal Leonard Publishing Corporation, Milwaukee, WI, 1991.

¹³³ Bruce Pearson. *Standard of Excellence: Comprehensive Band Method: Combined Percussion*. Neil A. Kjos Company, San Diego, CA, 1992.

¹³⁴ Sandy Feldstein, John Kinyon, and John O'Reilly. *Yamaha Band Student: Combined Percussion-Books 1-3*. Alfred Publishing Co., Inc., Van Nuys, CA, 1987-89.

¹³⁵ John O'Reilly and Mark Williams. *Accent on Achievement: Combined Percussion-Book 1*. Alfred Publishing Co., Inc., Van Nuys, CA, 1997.

CHAPTER 5 CONTENT ANALYSIS OF BAND LITERATURE

Overview

This chapter presents an examination of band literature typically programmed by high school bands in performance situations such as concerts, contests, and festivals, and to provide a basis for discussing the implications of percussion performance requirements of band music and their relationship to the content of percussion books of the four selected band methods.

The works discussed in this chapter (N=100) were randomly selected from state contest lists of concert band/wind ensemble literature (levels III-VI) and the concert band music library of Boston Music Company (Boston MA).

Works were examined for each of the following areas:

- 1.) Number of players required for performance
- 2.) Instruments required for performance
- 3.) Prominent and/or special techniques required in each work
e.g. pitch changes for timpani, extensive mallet solo/part
- 4.) The role of the percussion part in relationship to the overall musical texture of the work.

Appendix B summarizes the content analyses of the band literature selected for this study. Abbreviations were assigned to each instrument in order to provide visual clarity of the data included in the table. In cases where an instrument shared several letters with other instruments, the full name of the instrument was used (e.g. Timbales).

Number of Players

Band literature was grouped into three categories in order to examine the number of players required for performance:

- 1.) 3 or fewer players
- 2.) 3 to 5 players
- 3.) 5 or more players

The majority (56%) of works required 3 to 5 players for successful performance. Slightly less than one-third (32%) required 5 or more players, and 12% required 3 or fewer players. Each level of band literature (III-VI) examined in this study contained works in all three categories of players required for performance. Level VI literature contained 50% of the pieces (16) requiring 5 or more players, with level III works containing the least (2). Level IV and level V works contained the remainder of works requiring 5 or more players, with five and nine, respectively.

Instruments Used in Band Literature

One of the considerations of this study was to determine what instruments are typically incorporated in contemporary band literature. The information contained in Table 5-1 reveals, for example, that snare drum (94%), bass drum (93%), and timpani (86%) were the three most frequently required instruments.

This is consistent with Casimino (1985) who found that 99% of those instrumental music directors responding to a survey stated that snare drum was the instrument most frequently used in percussion instruction. Those surveyed also indicated that timpani (87%) was the second most important area of study in the percussion curriculum.¹

¹ Casimino, page 87.

Bells were featured in slightly more than half of the selected band works. The fact that this significant drop-off in frequency of occurrence exists suggests that less musical and educational emphasis is placed on mallet percussion instruments by composers and instrumental music teachers than is the case with snare drum, bass drum, and timpani.

Another consideration in determining the extent of the relationship between elementary and secondary percussion books with band music was to examine the frequency of occurrence of performance techniques in selected band literature.

The most frequently required instruments-those included in more than 75 percent of selected band literature-were snare drum, bass drum, timpani, crash cymbals, suspended cymbal, and bells. Triangle, xylophone, and tambourine were each utilized in more than 25 percent of the band works selected for examination in this study. In addition, chimes, gong, and woodblock were featured in approximately 20 percent of selected works. All other percussion instruments were included in less than 10 percent of selected band literature (e.g. field drum, marimba), a drop-off of nearly 45 percent in frequency of appearance. Table 5-1 provides a summary of the frequency with which a particular percussion instrument is required for performance of selected band literature (levels III-VI).

Table 5-1
Percentage of Instruments Used
in Selected Band Literature
(N=100)

Instruments Used in Over 75% of Selected Band Literature

Instrument	Percentage
Snare Drum	94%
Bass Drum	93%
Timpani	86%
Crash Cymbals	79%

Table 5-1 (cont.)
Instruments Used in 40-75% of Selected Band Literature

<u>Instrument</u>	<u>Percentage</u>
Suspended Cymbal	65%
Bells	29%
Triangle	42%

Instruments Used in 20-40% of Selected Band Literature

<u>Instrument</u>	<u>Percentage</u>
Xylophone	37%
Tambourine	27%
Chimes	22%

Instruments Used in 5-20% of Selected Band Literature

<u>Instrument</u>	<u>Percentage</u>
Gong	19%
Woodblock	16%
Field Drum	09%
Marimba	08%
Temple Blocks	07%
Wind Chimes	06%

Instruments Used in Less Than 5% of Selected Band Literature

<u>Instrument</u>	<u>Percentage</u>	<u>Instrument</u>	<u>Percentage</u>
Bongos	04%	Bell Tree	02%
Castanets	04%	Finger Cymbals	02%
Claves	04%	Guero	02%
Cowbell	04%	Mark Tree	02%
Crotales	04%	Tenor Drum	02%
Ratchet	04%	Timbales	02%
Slap Stick	04%	Vibraslap	02%
Sleigh Bells	04%	Alto Drum	01%
Sandpaper Blocks	03%	Cabasa	01%
Sizzle Cymbal	03%	High-Hat	01%
Maracas	03%	Indian Drum	01%
Celeste	03%	Jingle Bell Jar	01%
Anvil	03%	Piano	01%
		Popgun	01%
		T-Bar Wind Chimes	01%
		Trash Can Lid	01%
		Wind Chimes (Bamboo)	01%

Performance Techniques

The most frequently required performance techniques for snare drum were the flam, drag, five stroke roll, and long roll. All other skills, techniques, and rudiments for this instrument were utilized in fewer than 10% of selected band works examined in this study. An illustration of this is the single paradiddle, which is featured in all four method book series examined in this study, but does not appear in any of the selected band literature.

Another example of the seeming dichotomy that exists between percussion method series and percussion performance practices is the rudimental (double stroke) roll. This rudiment is featured prominently in three of the four selected method book series, and appears in only 3% of examined band works.

Dampening and rolls were the most frequently required techniques for bass drum among selected band literature. All other techniques for this instrument were incorporated in less than 7% of examined works. In addition, it is interesting to note that while bass drum rolls were featured in 16 of the examined band works, the use of two beaters was specified in only six of these works. This suggests that the use of 1 or 2 beaters for the execution of a bass drum roll is left to the interpretive discretion of the performer.

Pitch changes, dampening, and rolls were the most commonly occurring techniques for timpani in the selected band works. All other techniques for this instrument were employed in less than 04% of band works selected for examination. Furthermore, with the exception of *Essential Elements*, timpani was not covered in the combined percussion curricula of the method book series examined in this study. Timpani was covered in thorough fashion in the supplementary percussion books of the other three method book series.

Double stops were the most commonly required technique for orchestra bells, xylophone, and vibraphone, which also required pedaling and dampening, two techniques unique to this percussion instrument. Solos were required for these instruments in 4-5% of the selected band works. The fact that these instruments were featured prominently in three of the four method book series examined in this study suggests difference of philosophy between music educators and composers of band music.

In addition, crash cymbals (choke), suspended cymbal (roll with mallets), tambourine (shake), and triangle (roll), were the only other percussion instrument techniques featured in more than 10 percent of selected band literature; examples of these techniques included the following:

- Snare Drum: Four-Stroke Ruff (7%), Flamacue (2%), Ratamcue (1%)
- Timpani: Muffle (3%), Double Stops (3%)
- Bells: Gliss (2%), Double-Stop Roll (1%)
- Xylophone: Double Stops (9%), Rolls (7%)
- Chimes: Double Stops (6%)
- Maracas: Shake (3%), Rattle (1%), Roll (1%)
- Brake Drum: Play with tack hammers (1%)

Table 5-2 summarizes the performance requirements of the 100 selected band works.

Table 5-2
Performance Techniques of Band Literature

<u>Instrument</u>	<u>Technique</u>	<u>Frequency</u>
Snare Drum	Flam	29%
	Drag	26%
	Long Roll	17%
	5-Stroke Roll	11%
	Snares On/Off	09%

Table 5-2
Performance Techniques of Band Literature

Instrument	Technique	Frequency
Snare Drum (cont.)	Solo	09%
	On Rim	08%
	4-Stroke Ruff	07%
	9-Stroke Roll	06%
	Rolls without release	05%
	Rudimental Rolls	03%
	Drag Tap	03%
	6-Stroke Roll	02%
	Flamacue	02%
	Flam+Roll	02%
	Rim Shot	02%
	6-Stroke Ruff	01%
	Muffled Head	01%
	Ratamcue	01%
	One Hand Sticking	01%
	Lesson #25 (Inverted)	01%
	Single Stroke Roll	01%
	Flams played with brushes	01%
	Roll with brushes	01%
	Play on rim with butt end off bell mallets	01%
Bass Drum	Dampen	23%
	Rolls	16%
	Grace Notes	06%
	Use of 2 beaters	06%
	Muffled Head	03%
	On Rim	03%
	Play on center of head	01%
	2 Players	01%
	Play with timpani mallets	01%
	Dampen head as taut as possible (pitch change)	01%
	Lay flat and dampen	01%

Table 5-2 (cont.)
Performance Techniques of Band Literature

Instrument	Technique	Frequency
Timpani	Pitch Changes	43%
	Dampen	34%
	Rolls	18%
	Muffle	03%
	Solo	03%
	Double Stops	03%

Table 5-2 (cont.)
Performance Techniques of Band Literature

<u>Instrument</u>	<u>Technique</u>	<u>Frequency</u>
Timpani (cont.)	Double Grace notes	02%
	Play with snare drum sticks	02%
	Play in center of head	01%
Crash Cymbals	Choke	26%
	Play pianissimo	01%
	Scrape edges together to produce roll	01%
	Wave in circles after crash to produce "wah-wah" effect	01%
Suspended Cymbal	Roll with yarn mallets	17%
	Play with snare drum stick	04%
	Play with butt end of snare drum stick	02%
	Choke	02%
	Scrape	02%
Suspended Cymbal (cont)	Play on dome	02%
	Scrape with coin	01%
	Play with wooden end of timpani mallet	01%
Tom-Toms	Double Stops	03%
	Flams	02%
	On Rim	01%
	Drag	01%
	Drag Tap	01%
	Long Roll	01%
	Solo	01%
	Play in center of head	01%
	Place large tambourine on large head	01%
Tambourine	Shake	13%
	On knee	03%
	Play with snare drum sticks	03%
	Thumb Roll	02%
	Play with timpani mallets (lay flat)	01%
	Play with snare drum sticks in center	01%
	Play with hard xylophone mallets	01%
Triangle	Roll	11%
	Dampen	06%
	Play with 2 beaters	01%
	Play with snare drum stick	01%

Table 5-3 (cont.)
Performance Techniques of Band Literature

<u>Instrument</u>	<u>Technique</u>	<u>Frequency</u>
Bells	Double Stops	12%
	Solo	05%
	Gliss	02%
	Grace notes	02%
	Double-stop Roll	01%
Xylophone	Double Stops	09%
	Rolls	07%
	Solo	06%
	Gliss	04%
	Grace notes	01%
	Double-stop roll	01%
Vibraphone	4-Mallets	01%
	Double Stops	06%
	Pedaling	05%
	Dampening	04%
	4-Mallets	04%
	Solo	04%
	Rolls	02%
	Double-stop roll	01%
	Gliss	01%
Chimes	Motor On	01%
	Double Stops	02%
	Rolls	02%
	4-Mallets	02%
Temple Blocks	Double Stops	02%
	Solo	02%
Sleigh Bells	Shake	03%
Wind Chimes	Rolls/Shimmer	03%
Finger Cymbals	Play with triangle beater	01%
Latin Percussion		
<u>Instrument</u>	<u>Technique</u>	<u>Frequency</u>
Bongos	Roll	02%
Castanets	Sixteenth notes	01%

Table 5-2 (cont)
Percussion Requirements of Band Literature

Latin Percussion (cont.)		
Instrument	Technique	Frequency
Maracas	Shake	03%
	Rattle	01%
	Roll	01%
Sandpaper Blocks	Scrape	03%
Timbales	Double Stops	02%
Other		
Ad Lib:	Stick-tapping noises (3 players)	01%
	T Bar Wind Chimes: Shimmer	01%
	Triangle: Play with brushes+with fingers	01%
	Vibraphone: 10 pitches	01%
	Wood on wood: Snare Drum+Bass Drum	01%
	Marimba: 7 pitches X/B: 10 pitches,	01%
	TB: 3 pitches	01%
	Hat: Jazz-style solo	01%
Alto Drum:	Play with brushes	01%
Brake Drum:	Play with tack hammers+Double Stops	01%
Crotales:	Triple Stops+play with triangle beater	01%
Gong	Use chime mallet at top right under flange	01%
Jingle Bell Jar	Slowly roll over and over	01%
Metal Trash Can Lid	Extensive use of 32nd notes	01%
Piano	Pluck strings+play with glass water tumbler	01%
Triangle	Triple Stops	01%
24" Water Gong	Immerse in bucket of water after striking	01%

Summary of Performance Techniques

The information contained in Table 5-3 reveals that there are few advanced techniques written for snare drum beyond flams and rolls, for bass drum (with the exception of dampening), or for timpani (pitch changes), in the band works selected for examination in this study. Mallet percussion instrument techniques are predominantly restricted to double stops and rolls (e.g. bells, xylophone, vibraphone, and marimba).

Other examples of limited technique requirements include vibraphone utilizing pedaling (5%), the tambourine played on the knee (3%) tambourine thumb roll (2%), double stops on timbales, and performing a roll on bongos (2%).

A large number of techniques were employed in only one percent of the selected band works. Examples of this include the following:

- Snare Drum: Lesson #25, Single stroke roll
- Timpani: Play in center of head
- Bass Drum: Play in center of head
- Xylophone: Grace notes
- Crotales: Triple stops played with triangle beaters

This information suggests that composers of band music write percussion parts with regard to a particular sound quality or color, rather than including percussion instruments, concepts, and skills that have been thoroughly covered in typical band method book series such as those examined in this study.

The commercial and financial obligations of band music composers and the educational needs of public school band directors and instrumental music teachers notwithstanding, the evidence uncovered in this study suggests an educational and philosophical dichotomy between composers and educators. The eclectic and complex

details surrounding this issue are beyond the parameters of this investigation.

Nevertheless, this issue presents a starting point for exploration of what might be done, from an educational and pedagogical standpoint, in order to more effectively meet the needs of public school percussionists, band directors, and those who train future music educators.

Chapter 6 SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This chapter presents an examination of the relationship between beginning to intermediate percussion books from contemporary band methods and the percussion performance requirements for intermediate to advanced (Grades III-VI) state-approved contest band literature.

Summary

In order to examine a representative sample of beginning to intermediate percussion method books employed in contemporary instrumental music programs, a postcard survey was taken of 150 middle school band programs located in three separate geographic areas of the United States. Schools were randomly selected from the American School District web-site.¹

The survey contained a list of percussion books from ten contemporary band methods, randomly selected from the J.W. Pepper Music web-site.² Subjects were instructed to check the box indicating the method book utilized for percussion instruction in their instrumental music program. Space was provided for writing in the name of a method book series not listed among the ten.

¹ American School Districts, <http://www.asd.org>

² J.W. Pepper Music Company, <http://www.jwpepper.org>

Method Books

A content analysis of the four most frequently cited method book series cited in the survey was performed. These analyses included the examination of the skills, concepts, and instruments introduced in each method book, as well as the sequence of their introduction. In addition, the amount of time allocated to each skill, concept, and instrument was indicated.

Band Literature

In order to achieve a representative sample of band literature for content analysis, 100 works (levels III-VI) were randomly selected from the New York State School Music Association's list of approved contest pieces, the band/wind ensemble files of Boston Music Company (Boston MA), and from the music libraries of two New England high school band programs.

Each work was examined for the number of players as well as the number and types of percussion instruments required for performance. The frequency with which an instrument or special technique occurred was also noted (e.g. snare drum 98%), as was the relative importance of the percussion part to the overall texture of each work.

A summary of these content analyses is found in Appendix B. A similar examination of Table 4-4 (Chapter 4) reveals that the majority of percussion instruments required for successful performance of typical high school band literature are covered in the percussion books of the four band methods examined in this study.

An example of this is the tambourine, which is covered in all four percussion books examined in this study, and is also included in 27% of selected band works. Table 6-1 is a summary of the instruments required in 10% or more of the levels III-VI band works

works selected for analysis in this study. These instruments are covered in the percussion books of all four method book series examined in this study.

Table 6-1
Instrument Requirements of
Levels III-VI Band Literature

Snare Drum	94%	Triangle	42%
Bass Drum	93%	Xylophone	37%
Timpani	86%	Tambourine	27%
Crash Cymbals	79%	Chimes	22%
Suspended Cymbal	65%	Gong	19%
Orchestra Bells	52%	Woodblock	16%

Conclusions

The data collected from the survey indicates that in the areas of snare drum and accessory percussion, the content of the four percussion method book series examined in this study is consistent with the skills, concepts, and instruments that public school percussion students require for successful performance of Grades III-VI band literature.

However, it is my judgment that the skills required for performance of selected band literature in the significant areas of timpani and mallet percussion instrument were inadequately presented in the four selected method book series.

Research Questions

1. To what extent do the skills and concepts taught in beginning to intermediate band method books contribute to the skills required for the performance of band music of levels III-VI difficulty?

The results of the content analyses of the four method book series suggest that percussion students, upon entering high school are adequately prepared on snare drum, bass drum, and commonly required accessory percussion instruments e.g. triangle, crash cymbals. However, the data also suggests that percussion students are inadequately prepared in the performances areas of mallet percussion and timpani.

For example, timpani were required in 86 of the examined band works, yet only 24% of those band directors responding to the survey indicated instruction on timpani as part of their curriculum. However, this instrument was covered in only one of the four selected method book series. In addition, nearly half of the band works analyzed in this study required pitch changes on timpani.

Similarly, mallet percussion instruments, contained relatively little material specific to the instruction of bells, xylophone, vibraphone, marimba, chimes, with the exception of rolls and double stops. An example of this is the xylophone, which was required in more than one-third of selected band works; yet was allocated less than one page of instruction specific to this instrument in each of the four method book series. Mallet pages generally included the same material as treble clef brass and woodwind instruments.

These data suggest that student percussionists who have received their training through one of the four method book series do not possess the necessary skills on timpani and mallet percussion in order to successfully perform typical high school band literature on this instrument.

2. What is the content of the beginning and intermediate band method books in terms of percussion instruments?

The results of the content analyses of the percussion books from band methods indicate that a disproportionate amount of time is spent on snare drum rudiments relative

to other performance skills and other instruments. For example, flams and ruffs are included in 29% and 26% of the band works examined, respectively. The long roll and the 5-stroke roll were the only other snare drum rudiments appearing in more than 10% of the selected band literature.

However, all of these rudiments are included in the percussion curricula of the four band methods examined in this study. This information suggests that snare drum rudiments are being emphasized to the detriment of other skills, concepts, and instruments in the overall curricula.

In order to examine the relationship between beginning to intermediate band methods and the percussion performance requirements of typical high school band literature, it is necessary to answer the third research question posed in chapter 1:

What skills are needed for the playing of the percussion parts in band music of Grade III-VI difficulty?

The skills, techniques, and instruments most frequently required for the successful performance of typical high school band literature are adequately covered in all four of the method book series. The exceptions are those skills required on timpani. Table 6-2 is a list of the techniques found included most frequently in the selected Grades III-VI band literature examined in this study (more than 10%).

Table 6-2
Technique Requirements of
Levels III-VI Band Literature

<u>Instrument</u>	<u>Technique</u>	<u>Frequency</u>
Snare Drum	Flam	29%
	Drag	26%
	Long Roll	17%
	5-Stroke Roll	11%

Table 6-2 (cont.)
 Technique Requirements of
 Levels III-IV Band Literature

<u>Instrument</u>	<u>Technique</u>	<u>Frequency</u>
Bass Drum	Dampen	23%
	Rolls	16%
Timpani	Pitch Changes	43%
	Dampen	34%
	Rolls	18%
Crash Cymbals	Choke	26%
Suspended Cymbal	Roll with yarn mallets	17%
Tambourine	Shake	13%
Triangle	Roll	11%
Bells	Double Stops	12%

Thus, the fundamental issue in this study becomes a question of how to bridge the gap between what is taught to beginning and intermediate public school percussionists and performance requirements of advanced high school band music. This is an issue that contains philosophical as well as practical elements.

The next portion of the study is a discussion pertaining to recommendations for preparing public school percussionists to achieve the goal of successfully performing typical high school concert band literature. Because many of the philosophical aspects of this issue are beyond the parameters of this study, the discussion will focus on the practical aspects of this topic.

Recommendations for Improvement

Creating a specific class for advanced percussion instruction would be to the benefit of students, teachers, and the overall band program, in part because increased

time spend instructing percussion students outside of daily band rehearsals would ultimately lead to improved musicianship, with a resulting decrease in class time devoted to instructing percussionists.

However, it is typically the case that high school band directors have limited flexibility in scheduling, have large time commitments to major performing ensembles such as marching band, concert band, and jazz band. As a result of these time constraints, adding a class for percussion instruction is rarely a feasible option.

Moreover, the majority of high school band directors are not percussionists, further adding to the challenges of incorporating advanced percussion instruction into their instrumental music programs. Administration policies may also affect what classes may be added to the overall school curriculum.

This is consistent with Casimino (1985), who noted that while 73% of band directors responding to a survey indicated a need for a percussion at the high school level, less than one-third (28%) employed a written curriculum for percussion instruction. Casimino also maintains that the quality of high school percussion curriculum is almost solely dependent upon the success of band directors in implementing instruction.⁴

Recommendation #1: One option for increasing contact time with high school percussionists is the implementation of regularly scheduled percussion sectionals outside of regular school hours. Students could thus receive specific, individualized instruction in percussion without taking time away from full band rehearsals.

Recommendation #2: An option for improving percussion instruction is to have special workshops for middle school and high school band directors, especially in the areas of mallet percussion instruments and timpani. The expertise and experience of local

⁴ Casimino, pages 9-13

percussionists, college instructors, and other community resources e.g. local libraries and music stores could thus be added to the high school curriculum with a beneficial results for directors and students, and the community.

Recommendation #3: Create rehearsal time for development of percussion ensemble at the middle school and high school level. This allows students to rehearse and perform a wide variety of literature ideally suited for their continued musical growth, and adds another dimension to the percussion curricula of public school instrumental music programs.

Recommendation #4: The training of undergraduate music education students should be expanded to two semesters. Because of the eclectic nature of percussion instruments and their attendant skills and techniques, it is not possible to cover an adequate amount of topics for teacher preparation in one semester.

Extending the undergraduate percussion skills class would allow instructors more time for instruction of fundamental concepts and skills (e.g. snare drum grips). It would also give students an opportunity to gain experience in specialized areas of percussion education that could not otherwise be adequately covered in a one-semester course (e.g. timpani, marching percussion, percussion technology).

Recommendation #5: The content of percussion books of band methods should be consistent with the performance requirements of levels III-VI band literature. It is critical that emphasis on snare drum rudiments reflect the performance requirements of these levels of band literature, and that those rudiments seldom utilized in representative band literature be included in exercises supplementary to the main curriculum.

In addition, techniques and skills for mallet instruments and timpani need to be included in the fundamental percussion curriculum. Exercises and musical examples

containing skills specific to these instruments e.g. dampening strokes on orchestra bells, pitch changes on timpani, should be added in proportion to the reduction in rudiments.

Recommendations for Further Research

The goal of developing percussion curricula for public schools that addresses the needs of students, teachers, instrumental music programs, and the community is one that requires on-going investigation and research. The continued musical growth of music students requires a cooperative effort on the part of students, teachers, and parents.

Further information regarding the implementation of public school percussion curricula can be accrued through continued investigative study. Following is a discussion of recommendations for further research in the area of percussion methods' relationship to performance requirements of band literature

Recommendation #1: Investigation of the performance requirements of orchestral music and percussion ensemble. The parameters of this study dictated the delimitation of examining Grades III-VI band literature. An examination of the wealth of percussion parts in orchestral music, and the almost limitless combinations of instruments and arrangements for percussion ensemble could provide a more eclectic as well as probing examination of the relationship between the content of percussion method books and performance requirements of typically programmed high school instrumental literature.

Recommendation #2: A study of the development of teacher training in percussion in skills classes at the undergraduate level. In order to have a comprehensive percussion curricula in public schools, it is essential to produce music educators with enough fundamental knowledge of percussion instruments and percussion education to teach all areas of percussion to public school students. An examination of percussion skills classes in American universities would add valuable knowledge in this area.

Recommendation #3: A comparative study on the relationship between percussion curricula and teaching loads of public school band directors and music teachers. A fundamental obstacle to expanding percussion curricula in public schools is limited time for extra rehearsals, instruction, and/or lessons. An examination of the teaching loads of public school band directors could yield valuable information on the subject of how to most efficiently address this issue.

Recommendation #4: A study examining the influence of drum corps on the percussion education of contemporary instrumental music programs. Drum corps have had a major impact on the philosophies, procedures, and field presentations of high school marching band programs. A study of this type might examine the extent to which middle school and high school band directors are involved with drum corps, and how that might influence their philosophy of teaching percussion in the public schools, particularly in regard to the issue of whether to start beginning percussionists on matched or traditional grip for snare drum.

Recommendation #5: An examination of the role of technology in percussion education, performance, and composition. Since the mid-1980's, there has been enormous growth in all areas of technology with regard to music education as a whole. An investigation into the types of technology available could yield information helpful to improving the content and quality of public school percussion curricula.

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APPENDIX A
Form Letter

James Ackman
60 Oakdale St. #22
Attleboro MA 02703
January 7, 1998

Churchill Jr. High School
905 Maple Avenue
Galesburg IL 61401

Dear Music Educator:

The enclosed postcard survey is a portion of my Ph.D. dissertation in the music education program at the University of Florida. My dissertation is an examination of the relationship between percussion books of elementary/secondary band methods and percussion performance requirements in programmed band literature.

It is a matter of prime importance to obtain your response to the survey as the results of this study will be used to help facilitate the advancement of percussion education in elementary and secondary schools.

It will be greatly appreciated if you could complete and return the enclosed survey prior to January 20. The reason for this request is because other sections of this study cannot be completed until the results of the survey are received.

APPENDIX A (cont.)

In order to complete the survey, please check the box representing the band method currently used at your school and drop the stamped, self-addressed postcard in the mail. There is a space provided for writing in a method title that is not listed.

I will be happy to send you a summary of the survey results. You may either write or e-mail your request. Thank you very much for your time and consideration.

Sincerely,

James Ackman
University of Florida
ack3jjk@aol.com

Enclosure

APPENDIX B
Performance Requirements of Selected Band Literature
Band Literature-Level III

SD=Snare Drum, BD=Bass Drum, CC=Crash Cymbals
SC=Suspended Cymbal, TT=Tom-Toms, FD=Field Drum
Timp=Timpani (PC=Pitch Changes), B=Bells, X=Xylophone
V=Vibraphone, M=Marimba, TB=Chimes, Tri=Triangle,
WB=Woodblock, Tamb=Tambourine, CB=Cowbell
SS=Slapstick, VS=Vibraslap, TBL=Temple Blocks
SB=Sandpaper Blocks, FC=Field Cymbals, G=Gong
WC=Wind Chimes, BT=Bell Tree, MT=Mark Tree
SLB=Sleigh Bells, DS=Double stops, Ext=Extensive
SZC=Sizzle Cymbal

E=Easy, MD=Moderate, D=Difficult
Role: 1=Insignificant, 2=Supportive,
3=Integrated in Music, 4=Equal to Brass
and Woodwinds

<u>Selection</u>	<u>Players</u>	<u>Instruments</u>	<u>Techniques</u>	<u>Role</u>
Air for Band (Frank Erickson)	2-3	SD, BD, CC	N/A	2
Blue Ridge Rhapsody (John Kinyon)	4-5	SD, BD, CC, Timp (2)	Timp: Rolls PC-2, Soli+Dampen CC: Choke, B: Soli w/fute	3
Bridgeview Overture (Ed Huckeby)	4	SD, BD, CC, SC, Tri, B, TB	B Double Stops CC Choke, Timp: PC-1	3
Centuria Overture (James Swearingen)	4-5	SD, BD, CC, Tri, Tamb, Timp (3), X, B	Timp: PC-5, X: Solo	3
Chesapeake (John O'Reilly)	3	SD, BD, Tamb	N/A	3
Cobb County (John O'Reilly)	4	SD, BD, CC, TT (2) WB, X, B	SD: Solo (E), TT: Roll, CC: Choke	3
Festive Overture (Wm. Grant Still)	5	SD, Military Drum, SC, Tri, Tamb, Timp (3), M, B, V, X, TB	Tri: Dampen (Ext), Tamb: Shake, Timp: PC-4, Dampen (Ext) B: DS (Ext), M: DS, Rolls (Ext), X: Solo	3
Heatherwood Portrait (James Barnes)	6	SD, BD, SC, Tri, SLB Timp (2), TB, B	SD: Drags, Rolls w/out release Timp: PC-6, Dampen (Ext)	4

Band Literature-Level III (cont.)

<u>Selection</u>	<u>Players</u>	<u>Instruments</u>	<u>Techniques</u>	<u>Role</u>
Hudson River (John O'Reilly)	4-5	SD, BD, CC, SC, TT Timp (3)	CC: Choke, Timp: PC-3, Rolls Dampen, Prominent (MD)	3
Invincia Overture (Jared Spears)	3-4	SD, BD, SC, TT (3) Tri, Maracas, B Timp (2)	SD: Flams, Drags, SC: On dome, TT: Play on center of heads, Timp: Play on center of heads, B: DS	3
Into The Storm (Robert W. Smith)	7	SD, BD, CC (2 pr) SC, Tamb, TT (4) Timp (2), B, X, WC	BD: Rolls, CC: Choke (Ext), Tamb: Shake (Ext), X: DS, Prominent (MD) B: DS, WC: Extended Roll (Gliss) TT: DS, Prominent	4
Night On Bald Mountain (Modest Mussorgsky/ arr. Conley)	4	SD, BD, CC, Gong, Timp (2), TB, B	SD: One-hand sticking, 9-stroke rolls BD: Dampen/Choke, Use of 2 beaters CC: Choke, SC: Play w/s.d. stick+Choke, Timp: PC-1, Dampen Solo (Ext)	4
Novena (James Swearingen)	4-5	SD, BD, SC, Timp (3) TB, B, Tamb	SD: Rim-shots, SC: Choke, Timp: Solo (E), PC-2 Tamb: Shake	4
Richland Overture (John O'Reilly)	3	SD, BD, CC, WB, Tamb	SD: Flams, Rolls, CC: Choke Tamb: Prominent	3
Tunbridge Overture (James D. Ployhar)	4	SD, BD, CC, Timp (3), B	SD Solo, CC: Choke, Timp: Dampen	3
Three Ayres (Hugh M. Stuart)	3	SD, BD, Tri	SD: Flams, 4-stroke ruffs, Rolls (Ext), Tri: Choke	3

Band Literature-Level IV

Adagio for Winds (Elliot Del Borgo)	1	SC	SC: Roll	2
American Folk Rhapsody #2 (Clare E. Grundman)	4-5	SD, BD, CC, Timp (2), X, TB, B	SD: Drags, Flams, Timp: Dampen SC Roll, X: DS, Gliss	4
American Folk Rhapsody #4 (Clare E. Grundman)	6	SD, BD, CC, SC, Tri, WB, TBL, Timp (3), X	WB: Solo, CC: Choke, Timp: Dampen (Ext), X: Solo w/picc (M)	4

Band Literature-Level IV (cont.)

Selection	Players	Instruments	Techniques	Role
The Blue and The Gray (Clare E. Grundman)	4	SD, BD, CC, Gong, Timp (3), B, X	SD: Flams, Drags, Solo (E) BD: Dampen, CC: Choke (Ext) Timp: No PC, Dampen, X: Soli, Gliss	3
Chant and Jubilo (W. Francis McBeth)	5	SD, BD, SC, CC, Tri, Timp (4)	SD: 4-stroke Ruff, Drags, Flamacue, 6-stroke roll, Rolls w/o release, Timp: PC-5 (D) Dampen/Muffle+play w/s.d sticks	4
Chorale Prelude-Turn Not Thy Face (Vincent Persichetti)	4	SD, BD, SC, Timp (2)	SD: Muffled, BD: Roll, SC: Roll	2
Chorale/ Shaker Dance (John Zdechlik)	5-6	SD, BD, CC, SC, Tri, Timp (2), B, X	SD: On rim, BD: Roll, Dampen (Ext), SC: Roll, On dome, Timp: Solo X/B: Melody (Ext)	4
Down A Country Lane (Aaron Copland arr. Patterson)	1	V	V: DS, 4-mallets+pedaling (MD)	2
Fantasy on American Sailing Songs (Clare E. Grundman)	3-4	SD, BD, CC, B, Timp (3)	SD: Flams, 4-stroke ruff, Drag, BD: Dampen, CC: Choke, Timp: PC-2+Dampen	3
Festive Bells and Ancient Kings (Charles R. Spinney)	4-5	SD, BD, CC, Tamb, Timp (3), TB, B	TB: Solo (Ext) BD: Dampen, CC: Choke, Tamb: Prominent	4
Festive Scenario (Elliot Del Borgo)	4-5	SD, BD, CC, SC, WB Claves, Tamb, Timp (3) CB, B	SD: Snares on/off, BD: Dampen Tamb: Play w/s.d sticks, Timp: Dampen, Use of Claves	3
First Suite in Eb (Gustav Holst)	4	SD, BD, CC, SC, Tri (2) Tamb, Timp (4)	SD: Long Rolls, BD: Roll, SC: Roll, Tri-2 (High and Low)+Roll, Tamb: Sixteenths (Ext) Timp: DS,	3
Irish Rhapsody, An (Clare E. Grundman)	3-4	SD, BD, CC, Timp (3)	Timp: Dampen/Muffle	3
Irish Tune (Derry) (Percy Grainger/Rogers)	1	SC	SC: Roll	3
Kaddish (W. Francis McBeth)	5	BD, CC, SC, Gong, Timp (3), B, TB	BD: Grace notes+Choke, SC: Roll, Timp: Grace notes, X/B: DS, (Ext) (D)	4

Band Literature-Level IV (cont.)

<u>Selection</u>	<u>Players</u>	<u>Instruments</u>	<u>Techniques</u>	<u>Role</u>
Nobles of the Mystic Shrine (J.P. Sousa/Fennell)	6	SD, BD, FD, CC, Tri, Tamb, Timp (3), B	SD:Flams, Double-stroke Rolls+flam/roll, BD:Muffle, Tamb:Shake (Ext), B: Melody	4
North Star Overture (John O'Reilly)	4	SD, BD, CC, WB, Tamb, B, X	N/A	2
Overture For Symphonic Band (Vaclav Nelhybel)	6	SD, FD, BD, CC, TT (4), Timp (4) B, V	SD: Flams, Drags, Lesson 25 (Inverted) TT: Prominent, Timp: Dampen (Ext) (D), TB: DS, Pedaling, V: Prominent+ Pedaling, B: DS	4
Overture For Winds (Elliot Del Borgo)	6	SD, BD, TT (4), WB CB, Tri,Timp (4), B, V, M	SD: Flams, Snares On/Off, TT: DS, Prominent, Solo (Ext) (D), BD:Dampen Timp: PC-1, Dampen, M: Long Roll, V: DS (Ext), Dampen WB: Prominent	4
Prelude and Fugue (Vaclav Nelhybel)	5	SD, BD, CC, SC Timp (3), X	SD: Solo (MD), On rim, CC: Choke BD, Dampen (Ext), X: DS (Ext) (MD) TB: DS	4
Second Suite in F (Gustav Holst)	3	SD, BD, CC, Tri, Tamb, Anvil, Timp (2)	SD: Flams, Rolls, CC: Choke, Tri: Roll, BD: Rolls+Dampen, Tamb: Shake, Use of Anvil	3
Scenes From The Louvre (Norman Dello Joio)	4	SD, BD, CC, Timp (4), B	Timp: Solo-Significant (M)	4
Shenandoah (C.T. Smith)	4-5	SD, BD, SC, B, V, TB, Timp (3)	V: Melody (Ext), B: Prominent (D), Timp: PC-2	4
Two American Songs (Clare E. Gundman)	4-5	SD, BD, WB (2) Timp (3), TB, B	SD:Flams, B:Melody (Ext)	3
Variation Overture (Clifton Williams)	4	SD, BD, CC, SC, Timp (4), TB	SD: Flams+On rim, BD: Dampen CC: Choke (Ext), Timp: PC-2, Long rolls (Ext), SC: Play with heavy s.d. stick	4
Adagio and Allegro (Vaclav Nelhybel)	5-6	SD, BD, SC, Tri, TB Timp (3), Gong B, Celeste	Timp:PC-5 (D), B/TB soli, X/B: Prominent, TB: Sixteenth notes-Extensive, TBL: Prominent Use of Celeste (Ext)	4

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Band Literature-Level V

Selection	Players	Instruments	Techniques	Role
American Overture For Band (J. Wilcox Jenkins)	5	SD, BD, WB, SC, Timp (2) Gong, B	Timp: Dampen (Ext)	3
Chester (William Schuman)	3-4	SD, BD, CC, WB, Timp (3)	SD: Flams, Solo (E) CC Choke, Timp: PC-1	4
Children's March (Percy Grainger)	3	SD, Timp (2), B, X	SD: Drags	3
Chorale Prelude: So Pure The Star (Vincent Persichetti)	4	SD, BD, CC, SC, Timp (2)	BD: Roll, SC: Roll CC: Choke	2
Crown Imperial (William Walton)	5	SD, BD, CC, B, Timp (2)	B: Prominent (MD)	3
Country Band (Charles Ives arr. James Sinclair)	5	SD, BD, CC, Tri, X, B	SD: Single Drag, Single Drag Tap, Flams, Rudimental Rolls, Single-stroke roll, (D), BD: Dampen (D)	3
Declaration Overture (C.T. Smith)	5-6	SD, BD, CC, SC, Tri, B, X, TB, Timp (4)	SD: On rim, Drags, BD: On rim (Extensive), SC: Roll, Tri: Long roll, Timp: PC-3, B: Extensive, X: DS (Ext)	4
Festival Prelude (Alfred Reed)	4	SD, BD, CC, Tri, Timp (3)	BD: Dampen, CC: Choke Timp: Solo (D)+Dampen Tri: Roll	3
Incantation and Dance (John Barnes Chance)	6-7	SD, BD, CC, TBL (5) Claves, Tamb, SS Bongos, Gourd, Timp (4) Timbales, Gong, Maracas	BD: Dampen (Ext), Tamb: Shake, Prominent (D), Use of Timbales, Bongos: (D), Gourd: Scrape, Maracas: Shake+Swirl (Ext), Timp: PC-4+Muted (Folded handkerchief on heads near rim opposite playing area)	4
Korean Folk Song (John Barnes Chance)	6	SD, BD, CC, Tri, TBL (5), B, X, V	SD: Flams, Rudimental rolls, Drags, 4-stroke ruffs (Ext) +Solo (M), TBL: Solo (Ext) (D) SC: On dome V: DS+Solo (D) X: Prominent (D)	4

Band Literature-Level V (cont.)

Selection	Players	Instruments	Techniques	Role
Masque (W. Francis McBeth)	7	SD, BD, CC, SC, Tri, Tamb, Timp (5), TB, B, X, V	SD: Single-stroke rolls, Snares on/ off, BD: Rolls (Ext)+use of timp mallets, SC: Rolls, Tamb: Lay flat and play with s.d. sticks in middle of head, Timp: PC-4, Ostinato, sfz < (Ext) Gliss+ Play with wooden end of mallets, X: Ostinato, TB: Prominent (D) B/V: DS (Ext)	4
Moorside March (Gustav Holst)	3-4	SD, BD, CC, Tri, Timp (3)	SD: Rolls, Tri: Roll	2
An Original Suite (Gordon Jacob)	4	SD, BD, CC, Timp (2)	SD: Drags+Solo (E), BD: Dampen	
Pageant (Vincent Persichetti)	3	SD, BD, FD, CC	SD: Soli (M)+On Rim, Five-stroke Ruffs (Ext)	4
Pageantry (Robert Washburn)	5-6	SD, BD, CC, FD, Timp (4), B	SD: Flams, Drags, BD: Roll, SC: Roll, Timp: PC-6, B: Soli (2)	4
Praises (W. Francis McBeth)	5	SD, BD, Timp (4) CC, SC, B, BRD	SD: Flams, BD: Flams, SC: Roll CC: Choke, B: DS, Grace notes Timp: PC-4+Dampen, BRD: DS	4
Sketches on a Tudor Psalm (Fisher Tull)	6-7	SD, FD, BD, SC, CC, Tri, WB, Timbales, Tamb, SS, Timp (4) Gong, B, X, TB, Celeste	SD: Flams (Ext), Drags, FD: Flams, SC: Scrape w/metal rod, Tamb: play w/hard xylo mallets, Timp: Solo+w/ hard mallets, Dampen (Ext) B: DS, X: DS, Grace notes (Ext) (MD), TB: Solo	4
Slavonic Dances (Antonin Dvorak arr. Curnow)	4	BD, CC, Tri, Timp (4)	BD: Dampen (Ext), Tri: Roll+ Dampen (Ext), Timp: PC-13, Grace notes (Ruff), Dampen	3
Symphonic Overture (James Barnes)	6-8	SD, BD, SC, CC, Tamb, Tri, SLB, Castanets, SB WB, Guiro, Pop Gun, Timp (4) X, B, V	SD: Flams, BD: Dampen, Tamb: Shake (Ext), SC: Play w/butt end of s.d stick, X: Prominent (D), V: 2 and 3 mallet sections, (Ext), Gliss (D) Timp: PC-3+Dampen (Ext) (D)	3

Band Literature-Level V (cont.)

<u>Selection</u>	<u>Players</u>	<u>Instruments</u>	<u>Techniques</u>	<u>Role</u>
Symphonic Variations: In Dulci Jubilo (C.T. Smith)	4-5	SD, BD, CC, Tri, TBL (8) Tamb. Gong, X	SD: Flams, Drags, Tamb: ShakeX: DS (Ext), CC: Choke	4
Symphonic Variations on a Theme of Purcell (Edward J. Madden)	4	SD, BD, SC, CC, Tri, FC, B, Timp (3)	BD: Dampen (Ext), CC: Choke B: Prominent (M)	3
Serenade for Band (Vincent Persichetti)	4-5	SD, BD, FD, CC, Timp (3)	SD: Four-stroke Ruff Timp: PC-3	4
Toccata Marziale (R. Vaughan Williams)	4	SD, BD, CC, Tri, Timp (2)	SD: Drags, Flams, Timp: Dampen (MD)	3
Upon These Grounds (John Tatgenhorst)	6	SD, FD, BD, CC, SC, Tri, Tamb, Gong, Timp (4), B, X, M, TB	SD: Rolls (Ext), FD: Solo (E) BD: 2 players (Rolls) (Ext), Tri: Rolls, Tamb: Sixteenth notes (Ext), On knee, CC: Choke, Timp: PC-6 Dampen (D), B: Melody, Prominent (MD), M: Melody, Rolls (Ext) (E)	3
Valdres (Johanees Hansen arr. Curnow)	4	SD, BD, CC, X+ Hand Bells	SD: Solo (D)-Flams, Rolls, X: Solo, Timp: Dampen Use of Hand Bells	3
Variations on a Shaker Melody (Aaron Copland)	5	Timp (3), Tri, B, X	X: DS (Ext), B: Prominent	3

Band Literature-Level VI

Armenian Dances (Loris O. Chobanian)	6-7	SD, BD, CC, SC, Tri, Tamb (2) SLB, WB, Timp (4) B, X, TB, Gong	SD: Rolls w/out release, snares on/ off, Flams Drags (Ext), BD: Dampen Roll, TT(2), TT(3), Lg Tamb on TT(2), Tamb Timp (head), TTs: Flams, Prominent (MD), Tamb: Shake, SLB: Dampen Timp: PC-4 (MD), X: Gliss, Grace notes (D)	4
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<u>Selection</u>	<u>Players</u>	<u>Instruments</u>	<u>Techniques</u>	<u>Role</u>
Armies of Otserf (David R. Holsinger)	8-10	SD, BD, SC (2) Tri (3) sm m, lg, TT: 2 Sets (6 total), FD, TD, CC, CB, SZC TBL (5), FC, Tri (3): Sm, med, lg, Gong, Crotals, Tamb	BD: Dampen, Tri: ad lib pattern, "Stick-noise tapping," (3 players) SZC: Choke, Jingle Bell Jar: Slowly roll over and over, Water Gong: Strike and immerse in tub of water, CC: "After crash,	4

Band Literature-Level VI (cont.)

Selection	Players	Instruments	Techniques	Role
Armies of Otserf (cont.)		Jingle Bell Jar, M. X, B, V, TB, Piano Assorted WC: Oriental Bells, Glass/or Metal Wind Chimes-sm, m, lg 24" Water Gong Timp (4)	whip flat of cymbal back and forth rapidly," Crotales: Triple stops WC: Roll (ext) TB: ad lib (3 pitches) roll w/soft felt mallets Assorted Chinese Bells: ad lib. TBL: Prominent part, Piano: Pluck strings-play strings with rubber mallet+glass tumbler (Roll) Crotales: Play w/tri beater, X/M: (D) Mallets: Extensive ad lib sections- V (10pitches)+dampen/pedaling M (7 pitches), B (7 pitches)	
Be Glad Then, America (William Schuman)	4-5	SD, BD, CC, Timp (4) TB, B	SD:Flams, SC: Roll w/sticks, Roll using edges, Timp:PC-4, Solo, Dampen/Muffle, TB:DS, Muffle	4
Beowulf (W. Francis McBeth)	5	SD, BD, CC, SC, X, B, Timp (4), Metal Trash an Lid (MTL), Gong	SD: On rim with butt of bell mallets+snare off, BD: (D) Grace notes (Extensive), Rolls, Dampen, Timp: PC-5 (D), CC: 2 pair together, B/X: Double stops, Double stop rolls, TB: Solo, Gong: Use chime mallet at top right under flange, SC: Play with wooden end of timp mallet MTL: 32nd notes+sextuplets (D)	4
Celebration Overture (Paul Creston)	4	SD, BD, TT/Indian Drum (2), Tamb, Tri, SC, CC, Timp (4), B, X	Indian Drum: Flams, BD: Dampen B: Ostinato (Ext), Tamb: Prominent (D) Timp: PC-8, Prominent (D)	4
Do Not Go Gentle Into That Good Night (Elliot Del Borgo)	8	SD, BD, FD, SC, CC TT (4), Tri (large) TBL (5) Timp (5) B, M, Celeste	SD: Flams, TT: Prominent BD: Solo+Dampen (Ext), TBL: Solo+DS, Timp: Solo+PC-4, On rim, Prominent, Celeste B: (Ext), M: 4-mallets	4
Diverimento for Band (Vincent Persichetti)	4	SD, BD, CC, SC, WB, Timp (3), X	SD/WB Duet, CC: Choke (Extensive)Timp: PC-2, Double stops, X: Rolls, Prominent part (D)	4
El Salon Mexico (Aaron Copland arr. Hinckley)	7	SD, BD, CC, Gourd, WB, Timp (3), X, LD Ch. B	SD: 6-stroke Ruff, Rolls w/o release Timp: PC-4, DS, Dampen (Ext) (MD) Gourd: Ostinato (Ext), LD: Dull sound Ch. B: High/Low	4

Band Literature-Level VI (cont.)

<u>Selection</u>	<u>Players</u>	<u>Instruments</u>	<u>Techniques</u>	<u>Role</u>
Impressions of Japan (James Barnes)	5-8	SD, BD, SC, Tamb Claves, TT (6), Gong, WC (Bamboo), Crotales: 2 sets, Timp (4), X, V, B	SC: Roll with mallets+s.d. stick (use butt end), scrape with coin. Tamb: Shake (Ext), Gong: Solo. M: 4-mallets, X: Prominent, Grace notes V: 4-mallets+use of motor. B: Extensive part, TB: pedaling+ play with tri beater	4
In the Spring When the Kings Go Off to War (David R. Holsinger)	8-11	SD, BD, FD, Tenor Drum SC (2): reg and small "bright" CC, Tri (3), WC, TT (6): Two sets of 3, TBL (5), SS, SLB, Tamb Gong, Crotales, FC, SS, CB, Timp (4), B, V, M, X, TB	Extensive ad lib. sections: WC-Roll, TT-random stick- tapping noises (D), SD/BD: wood on wood, Tri: Triple stops, Dampen, Roll, TBL: Rolls, Tamb: Shake, Dampen and Roll, Timp: PC-6, DS, Dampen (Ext) Solo (D) CC: Choke (Ext) V: ad lib-6 pitches and ad lib-9 pitches+DS Rolls (Ext), V/B: ad lib (Ext), M: DS (Ext) Important Solo, Crotales: ad lib (Ext), Rolls	4
Lincolnshire Posy (Percy Grainger)	4-5	SD, BD, FD, CC, SC, Timp (4), B, X, Hand Bells+other	Prominent mallet work SC: Rolls, Timp: Solo (MD)	3
Liturgical Dances (David R. Holsinger)	6-7	SD (2), BD, SC, CC, Tri, WC, Gong, Timp (5) B, X, M	SDs: Prominent, Snares on/off, (D), BD: "Dampen head as taut as possible," (Ext), CC: Choke (Ext), SC: Roll, V/X: DS (Ext) TB: (D), Tri: Roll, WC: Rattle	4
Lonely Beach-1944 (James Barnes)	6	SD, FD, BD (3): Scotch, Lg BD, V Lg BD, TD, CC, SC, WC, Timp (4), B, V	SD: Open rolls, Scotch BD: Muffled head All BDs: Dampen (Ext), SC: Roll (Ext), Timp: Double grace notes, Timed entrances foroff -stage percussion	4
Masquerade (Vincent Persichetti)	7	SD, BD, Alto Drum, FD, SC, CC, SZC, TT, Tri, WB, Ratchet, SB, Tamb, Anvil, Gong, Timp (4) B, X,	SD: Drags, 4-stroke ruffs, On rim, Flams w/brushes+ snares off w/ timp mallets (muffled), Prominent, FD: Rolls w/brushes, TT: Play with brushes+w/fingers, BD: Rolls, Drags, On rim, Muffle (Ext) Tamb: On knee, Thumb Roll, Shake, SB: (D) Ratchet: Roll, Gong: Play w/tri beater+Roll w/	4

Band Literature-Level VI (cont.)

Selection	Players	Instruments	Techniques	Role
Masquerade (cont.)			timp mallets, X/B: DS. Rolls (Ext) Prominent (D), Timp: PC-5, DS, Dampen, Alto Drum: Play w/brushes	
Mars (Gustav Holst)	3-4	SD, BD, SC (Gong), Timp	SD: Drags, Flams, Timp: DS, Gong: Roll	3
Music for Hamlet (Alfred Reed)	6-7	SD, FD, CC, SC, Tri, Gong, Timp (4), B, X, V (2), TB	SD: Drags, 4-stroke Ruffs (D) BD: Rolls w/timp sticks, Dampen, FD: Drags, SC: Rolls w/ timp sticks Timp: PC-5, Dampen, Rolls (D) Extensive mallet work- X: 4-mallets, DS (D), B: DS.(Ext), V(2): 4-mallets	4
Outdoor Overture (Aaron Copland)	4	SD, BD, CC, Tri, B Timp (3)	Timp: PC-3, X: Solo+solì w/wws and trumpet (D) SD: 4-stroke ruff, Ratamacue, SC: Play with hard sticks	3
Pagan Dances (James Barnes)	6	SD, BD, CC, SC, Tri, FC, BT, WC, Ratchet, BRD, TT (4), Tamb, Timp (4), B, X	SD: Drags, TT: Drags, Drag Tap. SC: Use wooden end of timp mallet FC: Prominent part, BRD: Play with tack hammers, Tri: Roll (Ext) Crotales, Prominent, WC: Shimmer Timp: PC-3+DS (D), B: Prominent DS+DS Rolls (Ext) (D) X: Rolls (MD)	4
Postcard (Frank Ticheli)	7	SD, BD, CC, SC, SS, Tri, TT, VS, TBL (4) X, V, Timp (5)	SD: Flams, Drags, On rim, TT: On rim, CC: Choke, Timp: PC-6, (D) X: 4-mallet section+Solo, (D), V: Solo, DS, Pedaling	4
Psalm for Band (Vincent Persichetti)	2-3	TD, BD, SC	BD: On rim w/sixteenth notes, Rolls (Ext)	4
Psalm and Celebration (Elliot Del Borgo)	7-8	SD, BD, CC, SC, CB, SS, Cabasa, Claves, VS, TBL (5), SB, Tri (lg), TT (4), Bongos, Timp (4), TB, B, M, V	SD: Flams, Rolls, BD: Grace notes (Drag), CB: Choke, Bongos: Rolls, (MD), TT-Solo (M), Prominent, Use of Cabasa and VS, Timp: PC-2 Solo (MD), Dampen, TB: DS V: DS Rolls, Pedaling (Ext) (D)	4
Ritual (Vaclav Nelhybel)	4	SD, BD, SC TT, Timp (3) TB	Timp: PC-2, BD: Solo with rolls CC: Pianissimo	3
Shepherd's Hey (Percy Grainger arr. Rogers)	5	SD, BD (Big), CC, SC, Timp (3), X, B	SC: Roll+Choke, CC: Choke, BD: Rolls, X/B: Gliss (Ex)+ad lib	3

Band Literature-Level VI (cont.)

Selection	Players	Instruments	Techniques	Role
Sinfonia Nobilissima (Robert Jager)	4	SD, BD, CC, Timp (4)	SD: Flams, Flamacues, Rolls w/o release, Drags (Ext), Timp: PC-3, Prominent, Dampen (Ext) (D)	3
Symphony for Band (Vincent Persichetti)	5	SD (3)-high, med. low, FD, BD, SC, CC, TT, Tamb, Tri, SZC, Timp (3), X	SD: Single-stroke rolls, snares on/off, Prominent (D), BD: Lay flat+ Dampen, Rolls, Tamb: Lay flat+ play w/timp mallets, TT: DS (Ext), FD: Prominent+use of timp mallets, Tri: Play w/s.d stick, SC: Play w/timp mallet handles, SZC: Play with brushes, Timp: Rolls, Dampen, PC-12, (D), X: Prominent (D)	4
Symphony in Bb (Paul Hindemith)	4-5	SD, BD, CC, Tamb, Tri, Timp (3), B	SD: Drags, BD: Roll, B: Solo (MD) Tamb: Roll Timp: PC-3, Dampen	4
Through Countless Halls of Air (W. Francis McBeth)	7	SD, BD, CC, SC, Tri, Gong, T Bar WC, TB, MT, Crotales, Timp (4) B, X	SD: Drags, BD: Rolls (Ext) Dampen, Grace notes, CC: Choke, Timp: Grace notes, Drags, TB: DS, B: Prominent Grace notes, DS (Ext), X: Prominent, Grace notes, Use of TBar WC and MT	4
Tunbridge Fair (Walter Piston)	4	SD, BD, CC, Tri, Timp (2)	SD: Flams (Ext), Tri: Roll, BD: Dampen (Ext), Timp: PC-3	3
Variations on America (Charles Ives arr. Schuman)	6	SD, BD, SC, Tri, Castanets, Tamb, Timp (4), X, B	SD: Flams (Ext), Rolls w/out release Flam+Roll, BD: Dampen (Ext) Tamb: Shake, Castanets: Sixteenth notes (Ext) Rolls, Tri: Dampen, SC: Choke, Timp: Dampen (Ext), X: DS, (D), B: DS (2 players)	4
West Side Story (Leonard Bernstein arr. Duthoit)	5-6	SD, BD, CC, SC, Tri, Tamb, Claves, Cast Bongos, Maracas, TB Timp (2), B, Hi-Hat	SD: Brushes, BD: Muffled, Castanets: Prominent (D), CC: Choke B: DS+Melody (D) Latin Percussion: ad lib (Ext), Hi-Hat: Solo-Jazz-style	4
William Byrd Suite (Gordon Jacob)	4	SD, BD, FD, CC, Tri, Timp (3), TB	SD: Rudimental and Buzz Rolls, Drags, Drag Tap, Timp: PC-2 (MD)	3

BIOGRAPHICAL SKETCH

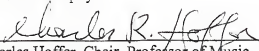
James Ackman, candidate for the Doctor of Philosophy degree in music education from the University of Florida, received a Bachelor of Music from Southern Illinois University (1977) and a Master of Music degree in instrumental music conducting from Eastern Illinois University (1986). He was active in all major performing ensembles during his undergraduate and graduate studies.

Mr. Ackman taught for thirteen years as a high school band director in Illinois and Massachusetts. He also directed the athletic bands at Boston University and the jazz ensemble at Regis College for two years before entering the doctoral program in music education at the University of Florida in January 1994.

Mr. Ackman taught the percussion skills class for undergraduate music education majors at the University of Florida, where he was also a teaching assistant with the University Band program: Pride of the Sunshine Marching Band, University Wind Ensemble, University Orchestra, and Gator Pep Band.

He received the David Wilmot Prize for Excellence in Music Education for 1995-96. Mr. Ackman has performed with the Gainesville Symphony Orchestra as well as various other music ensembles in the Alachua County area, and is a member of the Unitarian Universalist Fellowship of Gainesville. He is married with one daughter, two cats, and a yellow Labrador retriever.

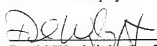
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Charles Hoffer, Chair, Professor of Music

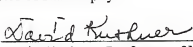
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Phyllis Dorman, Co-chair, Professor of Music

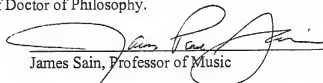
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David Kushner, Professor of Music

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James Sain, Professor of Music

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Art Newman, Professor of Foundations
of Education

This dissertation was submitted to the Graduate Faculty of the College of Fine Arts and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

August 1998

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